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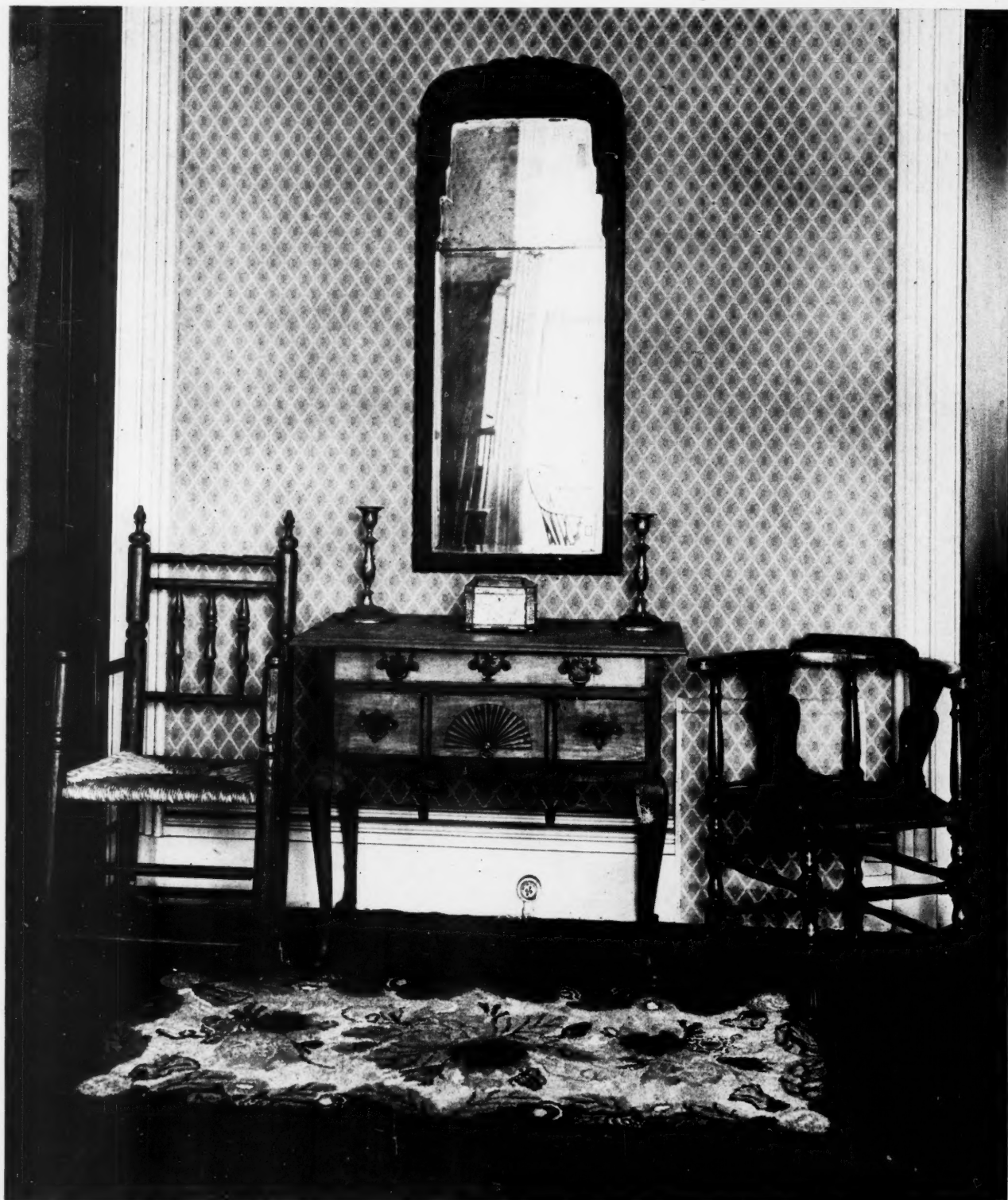
FEBRUARY, 1925



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A MONTHLY PUBLICATION *for* COLLECTORS & AMATEURS



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for FEBRUARY

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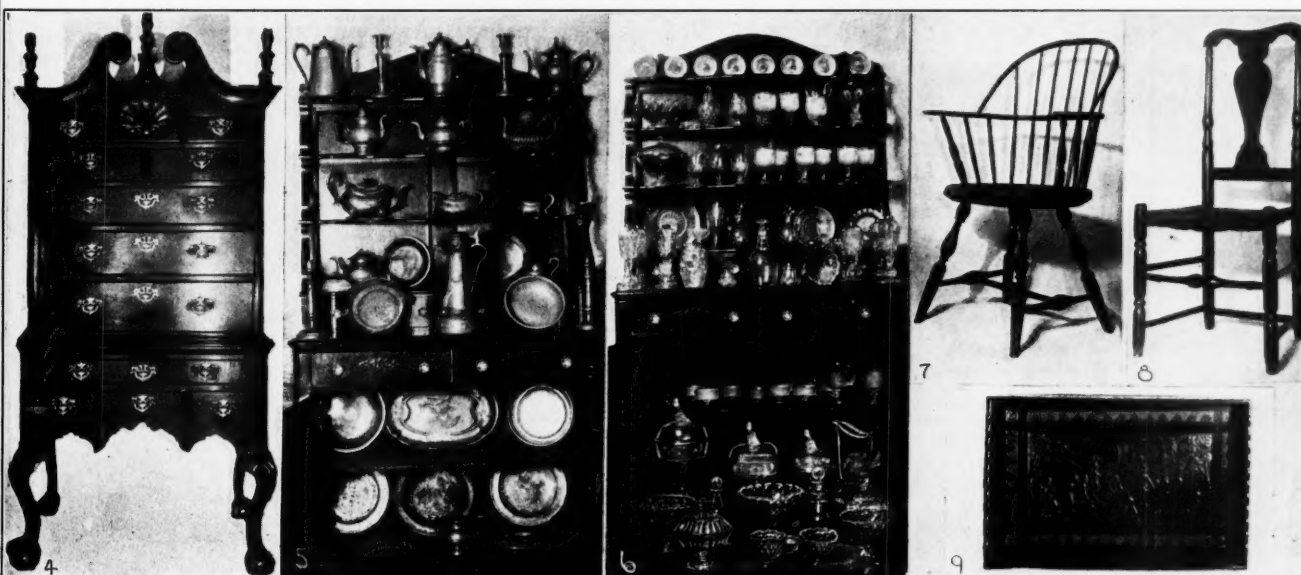
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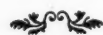
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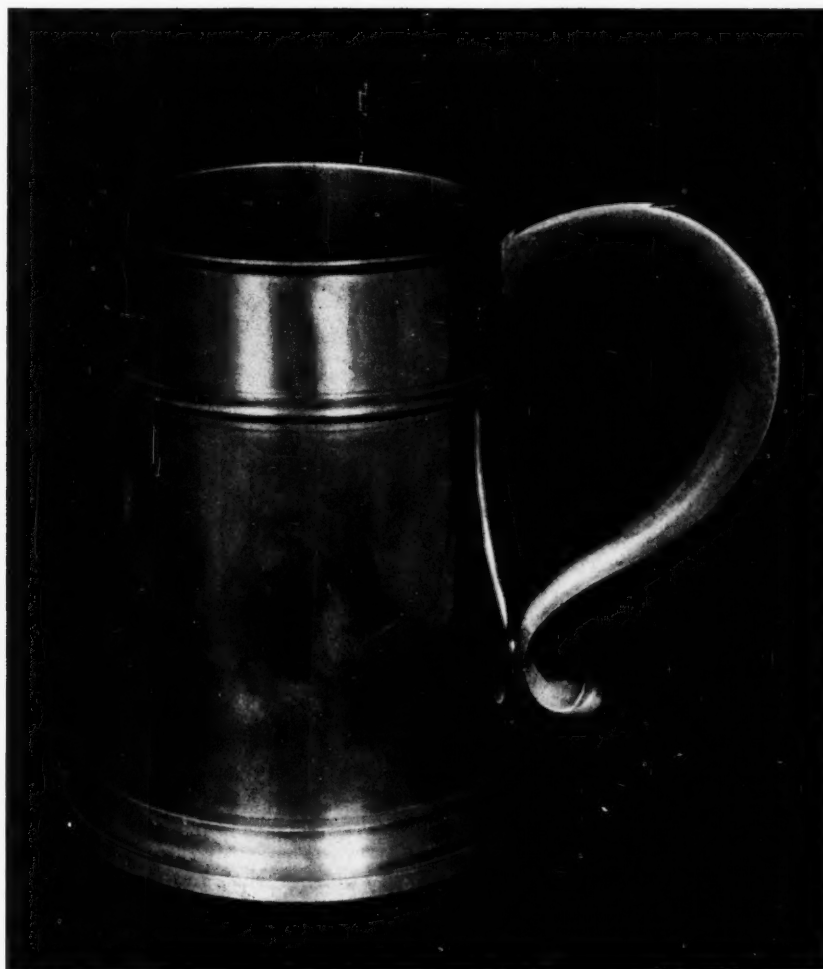
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¶ It is suggested, therefore, that you ask for the new booklet about the Rosenbach Galleries. It is an attractively printed and illustrated brochure which gives an excellent idea of a remarkable establishment.

¶ The furniture, decorative accessories, and the like described in this booklet, and in other announcements of the Rosenbach Galleries, are on exhibit only in Philadelphia.



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LOUIS JOSEPH

381 Boylston Street

BOSTON

It does not follow that an item selected to grace the cover of ANTIQUES is viewed by the editors as either very beautiful or particularly desirable.

In fact, the considerations which determine the selection of cover illustrations are mainly those of convenient size and shape, clarity of tones, interesting picturesqueness, and—where possible—lack of vital connection with editorial material.

Such illustrations, therefore, bear much the same relationship to the rest of the magazine as the *hors d'oeuvre* does to a dinner. To mistake this slight

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ANTIQUES

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FREDERICK E. ATWOOD, Treasurer

appetizer for the *pièce de résistance* resembles the confusing of finger bowl and drinking glass.

Perhaps the most difficult task confronting ANTIQUES is that of persuading its readers that items good, bad and indifferent must *all* be studied in the process of establishing historical relationships and determining sources of manufacture; and that, in consequence, an object may be, at one and the same time, historically significant and aesthetically impossible.

Study all things, but cherish few is a good motto for the collector.

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BIRTHDAY GREETINGS

GEORGE WASHINGTON
February 22, 1732

To

ABRAHAM LINCOLN
February 12, 1809



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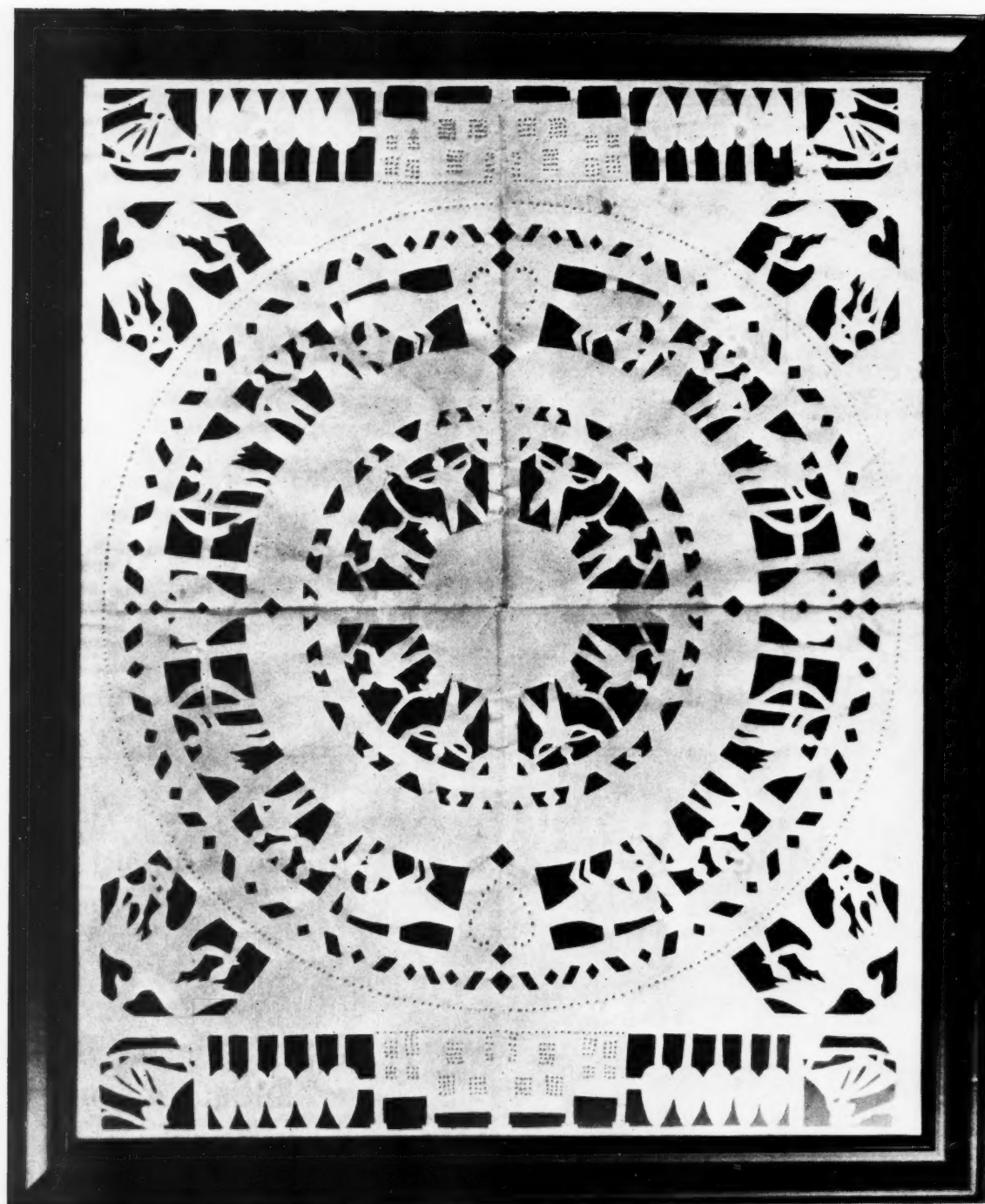
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SILHOUETTE VALENTINE (*early nineteenth century*)

Cut with a pen knife from a twice folded sheet of paper, and further decorated with pin pricking. The significance of the outer circle with its design of turtle doves, Cupids, hearts and loving couples is easily recognized. That of the inner circle is baffling. Owned by Miss Elizabeth Johnson.

ANTIQUES

A MAGAZINE *for Collectors and Others* WHO FIND
INTEREST IN *TIMES PAST* & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEvised BY THE FOREFATHERS

Volume VII

FEBRUARY, 1925

Number 2

The Editor's Attic

The Cover

ONE need not be a skater to admire the pair of skates pictured on this month's cover. Indeed, the appeal of these venerable combinations of steel and wood will perhaps address itself, nowadays, rather to admirers of metal work for its own sake than to agile individuals who are practised in the art of pivoting on one steel shod toe, while its mate points inspiringly toward the skies. Skates such as these, once known as "running skates," were made for swift motion rather than for picturesque posing. Their requirement, therefore, was a prow that would keep out of the way. Hence the curve, which the maker's fancy often carried beyond the minimum necessary for safety into a form of bold gracefulness. The pair illustrated belong to Aaron Davis, who is inclined to credit them with an antiquity of not less than five score years.

The Frontispiece

MAKING love by proxy is fraught with danger of disappointment. King Arthur learned that to his eventual sorrow when he made Lancelot his courier of the heart. Miles Standish derived his lesson more bluntly, with more puritanic propriety, but no less effectively. And Roxane's sweet soul really belonged to Cyrano even while the romantic beauty thought herself elsewhere faithfully disposed.

Sending a ready made valentine is, in a way, making love by proxy. The intermediary in the case offers a point of superior safety in that it will not run away with the prize, as may a more vital messenger. But it exhibits a counterbalancing drawback in its even greater inability to assure sentimental interest in behalf of its principal. The gaudy messenger becomes, indeed, merely a trophy, to be cherished only as it swells the number of similar exhibitable evidences of feminine popularity.

When the very ancient and very pretty custom of sending valentines was seized upon for purposes of commercial exploitation, its doom was sealed. No surfeit of satin fringe and lace paper, no multiplication of lithographed

hearts and darts, no plethora of swollen roses and distended Cupids, no extravagance of sentiment and no ingenuity of rhyme could conceal the essential falsity of these manufactured protestations of enamored fealty. They grew in empty gorgeousness until they became a joke. That finished them.

Yet, among collectors' trifles, the valentines of various past decades will always rank high in popularity,—and with reason; for, when viewed in retrospect, the artificialities of a by-gone time often constitute its most engaging attributes. The earliest commercial valentines, too, must have been given and accepted in all seriousness. Many of them remain quite lovely bits of minor art, around which still hangs the fragrance of a naïve sincerity.

Truest Love, the Awkwardest

YET who ever could have preferred even the daintiest of "boughten" missives to the rough-hewn home-made affairs, such, for example, as that reproduced in this month's frontispiece? Here indeed is true love's labor; an elaborate piece of silhouette cutting, further elaborated with pin-pricking. Interpretation of the complicated symbolism of the design may safely be left to the imagination. The consideration which deserves emphasis is that this is a genuine valentine.

It may date from some time between 1810 and 1820. Miss Elizabeth Johnson, of Salisbury, Maryland, to whom it belongs, states that this example—or another quite like it—bears the initials of a great-great-aunt, who was a young lady during the second decade of the nineteenth century. The method of making is evident: the paper was elaborately folded and then cut with a sharp knife. Such work was recognized as something of an accomplishment; it might or might not be further beautified by means of entwining wreaths of poetry.

When delivered, however, the valentine must be tightly folded in the form of a crumpled or "broken" heart, capable of renovation only by the touch of the "unexpressive she."

In such tokens we have, undoubtedly, the survival of very ancient custom. The confraternity of the Attic will

According to J. Gifford, stage carpenter at the theatre, the specimen in question was part of a set comprising "two sofas and two highback chairs, one with rockers and one with casters." The outfit had belonged to the furnishings of the theatre reception room and President's box. It had been removed to Mr. Ford's private quarters, however, because the upholstering had begun to succumb to hard use by the theatre ushers during their frequent periods of rest.

The night of April 14, 1865, however, was a gala occasion. Richmond had fallen. The President and his party were to attend the theatre and witness Laura Keane in a presentation of *Our American Cousin*. The rocking chair was produced from obscurity and placed in the Presidential box for Mr. Lincoln's personal use.* He was enjoying its comfort when the unexpected attack upon him was made.

Neither Here Nor There

ALL of this is neither here nor very much there in a publication whose concern is rather with things than with persons. Yet it is pertinent in that it establishes the time of this particular kind of rocking chair as previous to the mid-sixties. That the piece antedates the sixties is far from likely. A very ugly chair it is, in the style that made black walnut infamous. Perhaps that is all that any of us needs to know about it. But since some of us are constantly encountering similar unlovely specimens, and are being urged to respect them for their age if not for their beauty, it is well that we should be fortified with adequate information.

Now we understand what is meant by a "Lincoln rocker"; and we are, further, in possession of evidence that the era of American bad taste in furniture was well under way before the advent of the so-called "General Grant Period."

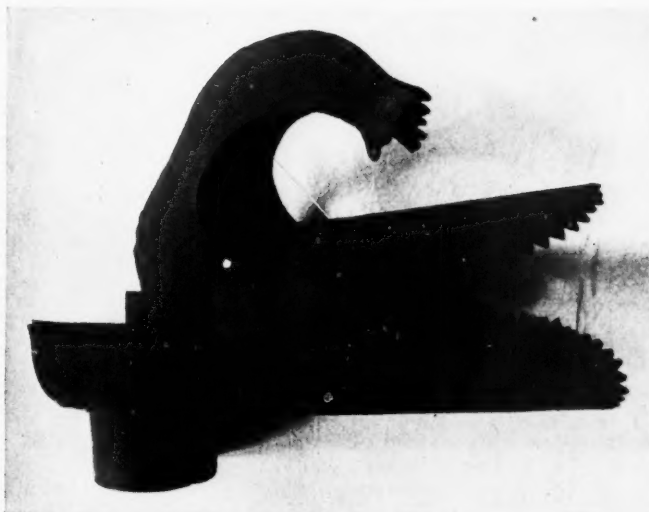
For the likeness of the Lincoln rocker here reproduced the Attic is indebted to Burton N. Gates of Worcester, Massachusetts, who recently discovered it in the form of what was once known as a *carte-de-visite* photograph, taken apparently from a cheap but painstaking lithograph. Mr. Gates, too, has supplied the information which substantiates the tradition concerning this lugubrious souvenir.

Not "By" but "For"

IN the discussion of Ohio glass in the January number the Attic was guilty of an obscure phrasing which might easily be misunderstood. Those opaque white glass mustard containers were produced not *by* but *for* the Flaccus Company, wholesale distributors of spices, who obtained their jars from neighboring sources in West Virginia and Ohio.

All of which reminds the Attic of a somewhat distressed reader who remarked that by the time she had really learned something new from *ANTIQUES* she frequently received contrary information from the same source. Knowledge of early American industrial history is fragmentary and widely scattered. It can eventually be accurately codified only by a progressive method of trial statement followed

*Evidence of Joe Simms, a negro employee of the theatre.



A PENNSYLVANIA EAVESPOUT (nineteenth century)

Made apparently of tin plate; an ingenious and effective example of decorative effect, achieved by simple means. At the right below: Betty lamp and elaborate wooden trammel. Owned by Clayton Musselman.

by prompt and unhesitating correction of error. To pursue that method, as need be, seems part of the duty of *ANTIQUES*.

From Off the Eaves

THE attribute of whimsicality, so seldom lacking in Pennsylvania German handicrafts, is quite delightfully exemplified in the tin dolphin here illustrated. For upwards of a century this extraordinary cetacean grinned from the end of a rain gutter under the eaves of an old Lancaster County dwelling.

His function appears to have been purely decorative, for a down spout was arranged to carry off any flow of water before it could reach his throat,—and this member, furthermore, was inwardly protected against abnormal floods by the insertion of a metal plate. Nothing could be much simpler in construction than this debonair sea monster; and nothing could be much more effective.

Readers of *ANTIQUES* will have some acquaintance with the ornate lead eaves spouts and conduit heads of England and the Continent; but this joyous manifestation from the hand of a rural Pennsylvania tinsmith is something both novel and suggestive. Its owner, Clayton Musselman of Ephrata, has courteously supplied the photograph here reproduced.

Mr. Musselman likewise adds an item to the Attic's collection of Betty lamps. In this instance, however, interest centres primarily in the elaborate wooden trammel whereby the light might be raised or lowered as need directed.





Fig. 1—THE BRIDE'S PROGRESS (1450)

Panel from Florentine cassone or wedding chest. The frame, lid and base of the chest were gilt. Owned by the Boston Museum of Fine Arts.

Old Furniture As It Was Used

Brides and Their Household Gear in Botticelli's Youth

By MRS. CHARLES WHITMORE

A CASSONE like the one whose panel is illustrated above (Fig. 1) is so important as an example of the Tuscan School of about 1450 that students and connoisseurs eager to attribute it to this or that minor master, or to appraise its market value, are in danger of forgetting what it was made for. And it repays their negligence with a corresponding reserve; it will reveal the full wealth of its associations only to the diviner who can see it as it is—not a high-brow *museum piece*, but the *hope-chest* of an individual Florentine bride of the days when Botticelli was a little lad.

For such a visitor it calls up vividly the days when it was first set in place—when its owner “came to her husband,” and the girls in her train, in the pauses of feast and dance, fluttered around it to lift the lid a little and flush and laugh over the gauzily veiled sleeping maiden painted at

full length on its under surface,* or to peep at the treasures within—crimson velvet gowns embroidered in pearls and gold and having long furred sleeves, brocaded cloaks and damask under-tunics, jewelled hair-nets, ribbons, handkerchiefs, little red stockings,—an outfit complete even to the gay illuminated book of devotions and the jewelled needle-case and scissors and the skeins of thread such as a bride might require in due course.†

But our diviner could scarce have evoked so clear a vision by mere “sympathetic insight.” Unfortunately, imagination, if it is not to call up lying spirits, has to undergo a sort of novitiate—a pleasant discipline, after

*Not preserved in the Boston chest, but see the series of such interior paintings in Schubring, *Truhen und Truhenbilder der Italienischen Renaissance*, Leipzig, 1915.

†Every article named is listed in Marco Parenti's careful list of the articles in the dowry of his bride Caterina degli Strozzi in 1447. *Lettere di una gentildonna fiorentina*, ed. Cesare Guasti, Firenze, 1877, p. 15.



Fig. 2—MEETING OF SOLOMON AND THE QUEEN OF SHEBA

Paolo Uccello panel, originally a cassone front. Owned by the Boston Museum of Fine Arts.



Fig. 3 — THE DANCERS AT THE WEDDING (1450)

Cassone panel said to have been made for the Adimari-Ricasoli wedding (1420) whereas the costumes indicate 1450. Florence, Accademia dei Belli Arti.

Photograph by Anderson, Rome

all; for the teachers will be old letters and account-books, contemporary stories and paintings, and, in Italy at least, the very decorations of the furniture itself. He would learn much, for example, of the part played by the cassone in the wedding preparations. Now it would be the ducal accounts of Ferrara, with the entry (1489) of the gold leaf and ultramarine bought for Ercole Roberti to decorate the thirteen trousseau chests of Isabella d'Este.*

Again, a wealthy young merchant of Florence, one Marco Parenti—a mere borghese, but, as his triumphant mother-in-law-to-be announces, "a fine young man, good and rich and an only child, and has some social standing . . . and is crazy over our Caterina, so that he'll give her anything she asks!"†—sets gravely down in his accounts, among bills for wedding dinner, orchestra, and gifts of clothes and jewels to the bride, payments to Domenico Veneziano for the furnishings for the bridal chamber:

Jan. 13, 1448: paid for two large chests with painting and gilt decorations, for two smaller chests gilded and painted, also for a mirror of the usual type, 50 florins; the which chests, since they are not well finished, when these days of the wedding are over, he is to finish in proper style.‡

*Julia Cartwright, *Isabella d'Este*; London, 1904, Vol. I, p. 14.

†*Lettere*, etc. No. 1; a compressed, hence very free translation of the sense of Alessandra Strozzi's breathless outpouring.

‡*Lettere*, etc. p. 21.

Or again, in yet more modest guise, another chest of the same period shows Lucrezia de' Bardi, at the happy close of one of the popular tales of the day, wending her way to her lover's house, followed by two servants bearing the sign that she is at last a recognized bride—the inevitable cassone.

Of the gaieties of the actual wedding, the cassoni themselves appropriately offer generous information. On the Boston chest is pictured the tournament customary for a wedding of social importance (dare one assume that the lonely male looking from the palace window among the ladies is the bridegroom, forbidden on this day to risk damages to his person and clothing?) and the progress of the bride through the city on her new chariot draped with cloth-of-gold.*

Another cassone (Fig. 3), also of about 1450, would show the dance under a pavilion in the street, which is so regularly mentioned as an essential part of the festivities.

*The progress of the bride to her husband's home was usually, in accounts of weddings of the fifteenth century in Italy, on horseback. So in the case of Clarice degli Orsini, the bride of Lorenzo de' Medici (1469), of Beatrice d'Este, of Lucrezia Borgia on her marriage to Alfonso d'Este (1502). But Isabella d'Este, at least, is known to have made a triumphal progress through the city in her chariot after her betrothal—not, however, after the wedding. (Cartwright, *op. cit.* vol. I, 15.)



Fig. 4 — THE CASSONE AS BEDROOM FURNITURE (1490)

Ghirlandaio's Birth of St. John the Baptist, fresco in the choir of *Sta. Maria Novella*, Florence. Photograph by Anderson, Rome.



Fig. 5 — A DINNER IN SIXTEENTH CENTURY VENICE (1573)

Veronese's *Feast in the House of Levi*. Accademia, Venice. Photograph by Anderson, Rome.



Fig. 6—THE SIGNORA TAKES HER EASE IN THE COOL OF THE DAY (c. 1490.)
Signorelli's *Annunciation*. From the Church of Sta. Lucia, Montepulciano; now in the Uffizi, Florence.

Photograph by Alinari, Florence

For example, at the wedding of Lorenzo de' Medici (1469):

About four o'clock they returned and danced till supper-time on the stage outside, which was decorated with tapestries, benches, and forms, and covered in with large curtains of purple, green, and white cloth, embroidered with the arms of the Medici and the Orsini. Every time a company came on the stage to dance, they took refreshments. . . . First came the trumpeters, then a great silver basin, then many smaller ones full of glasses, and after, silver urns of water, wine, sweets, and sugared pine-nuts.*

It is all shown on the chest: the square in front of the Baptistery, the covered stage, the long bench in the foreground draped with brocade, musicians (seated, by the way, on an old-fashioned cassone), dancers and spectators, and even a young servant returning to the house with the great silver tray.

*The account of the wedding ceremonies is given in full, in translation, in Janet Ross, *Lives of the Early Medici as told in their Correspondence*, p. 129 ff.

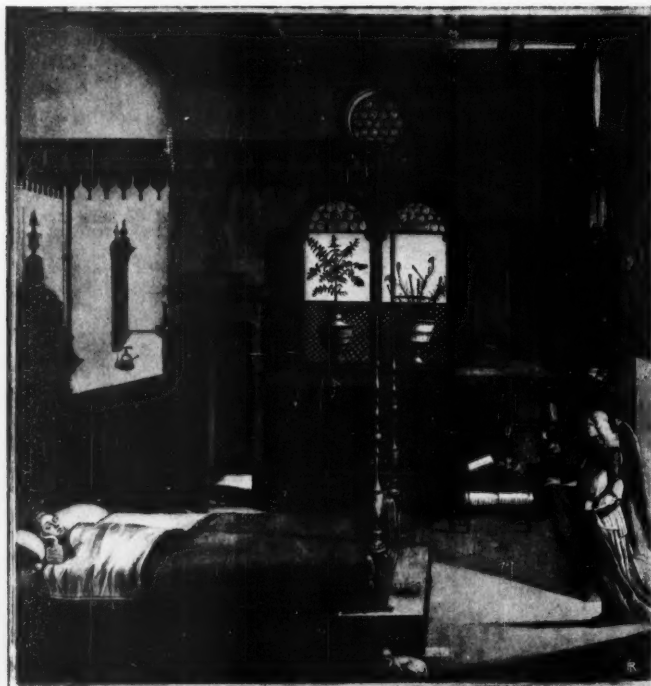


Fig. 7—A YOUNG VENETIAN GIRL'S CHAMBER (c. 1490)

Carpaccio's *Dream of St. Ursula*. Note the cupboard in the wall, the light covered table, the bookshelves, the metal arm chair, and the candle bracket in front of the framed Madonna. A Venetian chamber is always more cosily adapted to daily use than a Florentine, at least the arm chair and the table are never, to my knowledge, found in Florentine bedrooms of the fifteenth century. *Accademia, Venice*. Photograph by Anderson, Rome.

And for the study of the permanent arrangements of the new establishment similar teachers may be consulted. A survey, for example, of the religious frescoes and *predelle* of the fifteenth century would show that much of the furnishing of the time was of a temporary character. Not only the early credenza, but also the dining table itself was an affair of boards and trestles, put together or taken apart as need arose. If the trestles were sometimes

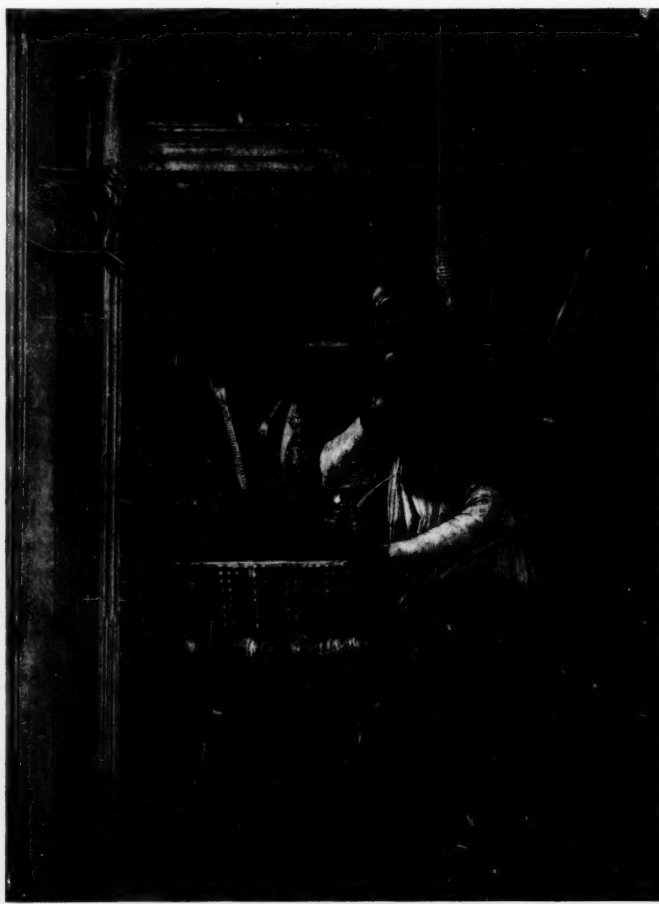


Fig. 8—A SCHOLAR'S STUDY (c. 1480)

Botticelli's *St. Augustine in Meditation*. Note that, while the chest of drawers as a chamber piece is still lacking, desk furnishings include the little drawers for notes and such minor treasures as coins and medals. It is significant that in humanistic Italy the student, not the housewife, first insists on efficiently developed furniture. *Ognissanti, Florence*. Photograph by Anderson, Rome.

carved they were, none the less, a mere framework hidden under the heavy brocade and the fair linen cloth, which was often bordered with embroidery or cut-work (*Fig. 5*).

But for bedrooms and studies a definite scheme of permanent furnishings had been evolved, and here the cassone reigned, if not alone, at least in undisputed supremacy. Down to the end of the fifteenth century an intending bridegroom would still have furnished as did Marco Parenti: the bed, so monumental in its size and panelling as to seem almost a part of the room, yet very modern in its wooden headboard and its healthy absence of curtains; the chests big and little; the mirror on its stand; and the little Madonna, perhaps in a tabernacle set into the wall. (In another entry our friend Marco records payment for this usual provision for private devotion; a framed Madonna hangs on the wall in *Figure 7*.)

In *Figure 4* the bed is flanked, as usual, by a cassone to serve as bed-step, seat, and wardrobe. It is reserved in this instance for the visitors, the maids apparently sitting on the low three-legged stools used by humbler folk.*

*See, among other instances, the backgrounds of the scenes by Fra Angelico at S. Marco, apparently pretty faithful copies of cloister-life; even the Virgin in the great Annunciation in the corridor sits humbly on a stool. Had cushions been used, the attendants would sit lower, and no other type of wooden furniture would have been so entirely hidden by the skirts.

At the left, under the typical square high window, another cassone, serving as bedside table, holds a brass tray and ewer. Other Florentine paintings make it clear that the cassoni were continued in a solid rampart around the bed, while still others lined the walls (*Fig. 7*). In short, the cassoni served, like our old-fashioned trunks in a scantily

furnished hotel room, as wardrobe, seat, or table; and no doubt they offered much the same disadvantages.

They were, it is true, supplemented by cupboards let into the wall* and by the narrow shelf on the bed-head

*Examples in actual architecture are preserved in the Palazzo Davanzati in Florence; and in painting in the *Death of S. Ambrogio* by Masaccio (?) in S. Clemente, to name only one instance for each type.

(*Fig. 4*) and on the top of the wainscoting, (*Fig. 8*). This latter is a student's closet, where one sees also the little reading desk with its sloping sides and its tiny drawers; but, in the main, the only fellow-servant of the cassone in the fifteenth century was the chair. But how differently from now such chairs were used; comfortable, folding easy chairs, of the type known to us as the *Dante* or the *Savonarola*, they were reserved as insignia of state for master or mistress at important family councils, or as especial luxuries to be enjoyed during the cool of the day, when they were carried out of doors for the Signore or Signora (see *Figure 6*, where Our Lady receives the angel on the terrace). Only in slow-moving and luxurious Venice, and not until well into the sixteenth century, do we find chairs usurping the place of the cassone, or its kinsman the bench, for the ordinary business of life or for feasting (*Fig. 5*).

So our novice, in even a brief survey, might not only have gathered a host of pleasant gossip facts to bring him *en rapport* with his chests and chairs, but even have had a flash of insight into a difference of personality between them—the one an efficient servant for daily tasks, a guardian of possessions or business secrets, the other a minister of pride or luxury for hours of display or leisure.

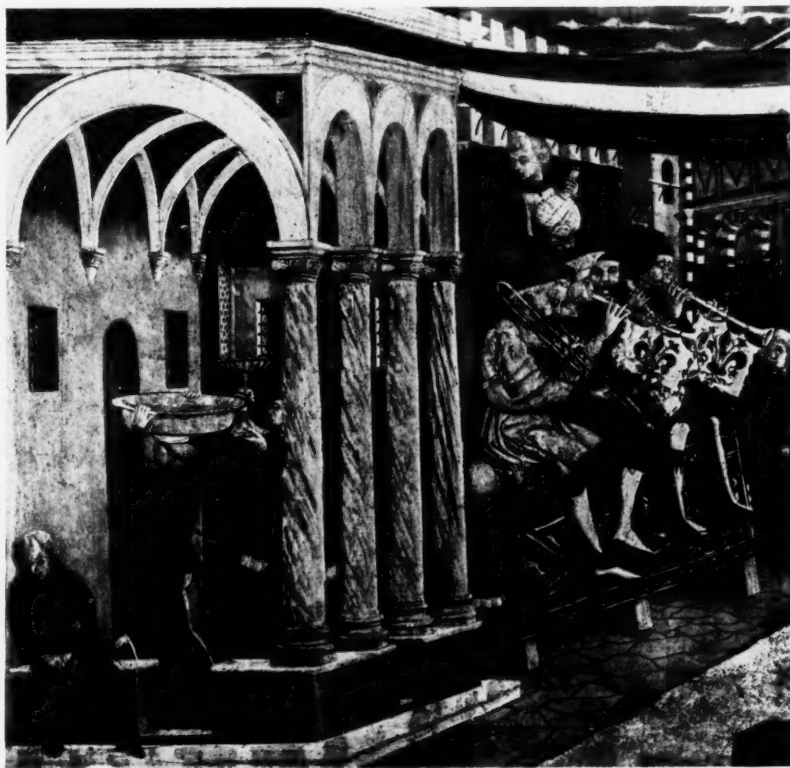


Fig. 9—DETAIL OF CASSONE PAINTING (1450)

A detail of the painting shown in *Figure 3*. Note the musicians sitting on a contemporaneous cassone. Photograph by Anderson, Rome.

Skating Prints

By AARON DAVIS

Illustrations from the author's collection

MANY sporting print collections have been made covering such topics as hunting, fishing, cock-fighting, horse-racing and the like, but skating seems to have been neglected. Even in England, the land of collectors, the only skating collection known in 1906 was that of Dr. Flower, the Honorable Secretary of the National Skating Association.*

The art of making woodcuts was first practiced in the early part of the fifteenth century, and before the end of that period at least one skating print had appeared. So the collector has a long road to travel and a wide one, extending through most of the European countries and later including the United States and Canada. A few samples of what he may encounter *en route* may serve to give him encouragement to start. I have made a selection of four examples from my own collection. Each has some

special claim to interest, which I have tried to suggest in the legend accompanying the illustration, and the four represent the work of artists of three nationalities.

The handsomest prints, whether of skating or of any other subject, are usually the foreign ones. European artists expressed themselves freely in etchings, engravings, mezzotints and aquatints. American prints are, for the most part, lithographs and cheap woodcuts post-dating the middle of the nineteenth century. Some will remember, too, the "skating polkas" and "skating waltzes" once highly popular. These were issued by music publishers frequently under covers appropriately decorated with lithographs.

Godey's *Lady's Book* contains some pictures of skating scenes, chiefly interesting, however, as costume studies. *Harper's Weekly* not only pictured skating but used the theme for such bits of satiric literature as the following

**The Connoisseur*, March, 1906.



Fig. 1—JAMAICA POND (1858)

From a lithograph by J. H. Bufford. As this was the best known pond near Boston, for skating, it received much attention from the local artists of the time. It was the subject of three woodcuts in the early numbers of Gleason's and Ballou's *Pictorials*, as well as of a lithographed title page of a music sheet by Bufford.



Fig. 2—AN ENGLISH COMICALITY
A Fundamental Error in the Art of Skating is one of a set of four, called *Elements of Skating*, 1805, by Gillray, the famous London caricaturist.

"letter" purporting to have been written to the editor by a young girl. This, by the way, seems to be doing pretty well for the year 1858:

There was a great fuss about tying on our skates. Every gentleman wanted to fasten every lady's straps, such shoving and quarrelling as went on among them, though for my part, what pleasure can be derived from having a wet, dirty, lady's boot in your lap and twisting it about and handling it without gloves on a cold night, I cannot see. However they all seemed to like it and I'm sure Paul took long enough to fasten my skates, I was most froze when he let go my foot (will you believe it, Mr. Editor, the impudent fellow actually kissed the toe of my boot as he put it down? Such nonsense!).

But the skates of the '50's were complicated affairs. They were known as *Acorn* skates, because of the brass acorn on the tip of the steel runner. The two stanchions were of brass or steel and the foot plate of wood. Such skates were fastened by means of straps or strings, and, for women and children, a heel piece about two inches high supplied additional support. *Acorn* skates may sometimes be found among the old iron articles in the antique shops, and probably many an old attic or wood shed may yield a pair.

From somewhere about 1870 skates called *Rockers* and *Half-Rockers* were used for a time. The deep blade of these, shaped not unlike a kitchen meat chopper, was fastened directly to the wooden foot plate without the interposition of stanchions. The device was awkward and was soon abandoned.

With the advent of the '80's and '90's skates had become a factory product, made all of steel and supplied with various forms of patent fastener, some being clamped by levers, others with the aid of a key. They were provided with three stanchions and a more or less sharp toe.

A strap was frequently relied upon to provide additional support and safety.

As sometimes happens, our forefathers knew best: not our prehistoric ancestors, whose skates consisted merely of a runner of bone, but those, say, of the eighteenth century, or thereabouts. For, after many transitions, the most modern skates have reverted to the shape of years ago, with rounded toe and two stanchions, but with the marked improvement of being screwed to the sole of the boot, the only satisfactory way of fastening a skate ever devised. Thus the type of skate depicted will, at times, help us to judge, approximately, the age of undated prints.

Whether in print or poem skating appears to appeal with almost equal force on the one hand to our romantic emotions, on the other to our sense of the ridiculous. There is sound philosophy as well as humor in this couplet which accompanies an illustration in the *Boy's Own Book*:

Over the ice, as o'er pleasure, you lightly should glide,
Both have gulfs which their flattering surfaces hide.

That there are devious ways of falling, we learn from the fond mother's advice:

"Mother, may I go out and skate?"
"Yes, my darling darter,
Don't fall down and break your
pate,
But fall the way you'd orter."

Illumination on this and other mysterious aspects of skating may, perhaps, be discovered by careful study of the accompanying pictures.

But these same pictures serve yet another purpose. Though there are but four of them, that number comprises a quite surprising variety of both subject and treatment.



Fig. 3—AN ITALIAN CONCEPTION
An engraving by Bartolozzi after the Italian painter Zocchi (1711-1767). It appears unique in that it is, perhaps, the only picture of skating ever made in which there are no visible skates.



Fig. 4—YOUNG AMERICA
A typical Currier picture this, entitled *Winter Evening*, and dated 1854. It is one of several done by Currier and Currier & Ives. Others are *American Winter Scenes: Morning*, *Skating by Moonlight*, *Central Park: The Carnival*, *Central Park: Winter*.

Some Hand Woven Coverlets

By CATHARINE R. MILLER

SOME years ago I saw a picture, in a satiric magazine, entitled "The Mayflower as it Must Have Looked Coming into Harbor." Every inch of the gallant craft was covered with household gear; bureaus, spinning wheels and milking stools hanging from the crosstrees. I do not remember noting a loom, but surely one, at least, was there. Not much use spinning if they did not weave. In England, France and Holland for centuries the hand looms had been busy before the first weavers came to this country.

And looms were, in our own Colonial times, quite as familiar objects as spinning wheels. We do not often see them now as they are not considered so attractive for household ornaments as are the spinning wheels. However, if you go through certain parts of the country, stop at farm houses and ask for looms, you can find them. I saw four in one day last summer; one in a barn, another in a corn crib, and two partially set up in a house which had not been occupied in fifty years. All this was near Erie, Pennsylvania.

As a refreshment of memory, Figure 1 shows the Spinning Room at Mount Vernon. The old loom is set up with harness of two headle frames for making carpet. Above the mantel shelf hangs a reed; and on the shelf itself are combs for combing warp and a box of shuttles with a ball of rags. Beneath the shelf hang extra headle frames. All about stand spinning wheels, flax wheels, quill wheels, skein winders and bobbin winders, some of them looking like belligerent animals, ranged to protect the central mechanism. A swift hangs from the overstructure of the loom.

Now just a few words as to how the loom was strung. Two girls could do this and chatter at the same time, one holding the warp threads while the other turned the crank for winding the warp on the warp beam at the back of the loom. Young girls did much weaving looking towards their wedding day.

For plain weaving of linen sheets, linsey-woolsey or cotton for new dresses, a harness of two headle frames hung from the overstructure was used. Threading through the headle eyes took a little more concentration on the part of the damsels, as no eye might be missed; and the alternation of threading, first in the front frame, next in the back frame, must be perfect. Now the batten, or beater, was threaded; and, after passing over the breast beam, the warp was secured to the cloth beam.

By pressing down with the foot on the treadle tied to the first headle frame, the first headle frame was depressed and the second raised, making what was called the shed. Through this, between the warp threads, the shuttle, filled with the weft thread, was shot. Next the weft thread was pushed into place by the batten. The process was then repeated, the other treadle and the over and under interlacing of threads being used. Making the cloth had begun.

The phrasæology becomes almost too complicated, but there is a certain old-time charm about the terms: headles and headle horses, harnesses, lams, treadles and beams, shuttles, bobbins, quills, temp-lets and stretchers.

For simple pattern work a loom with four headle frames tied to four treadles was used. Figure 2 shows the threading draft for a very simple pattern, the *Honeysuckle*. In this pattern work a tabby thread was shot through between each two pattern threads, making a background of plain weaving to hold the pattern threads in place.

Coverlets were the particular joy of the housewife. They were usually woven in two strips about thirty inches wide, with a white linen or cotton warp and a wool weft.

The women of the Appalachian Mountain region of Kentucky and Tennessee have always made "kivers," as they call them, using the old patterns for four headle looms, and making such treasures as Figures 3 and 4, called variously *Pine Cone* and *Snowball*.

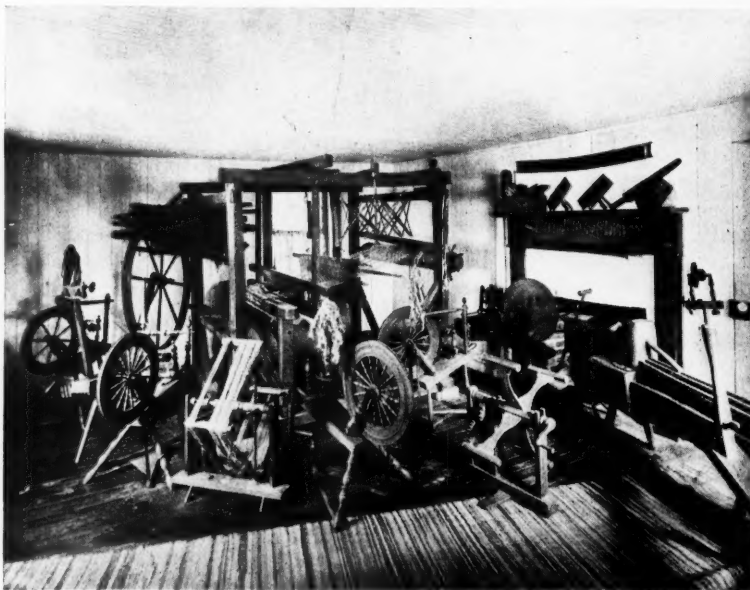


Fig. 1 — THE SPINNING ROOM AT MOUNT VERNON

Copyright, 1925, by Detroit Publishing Company

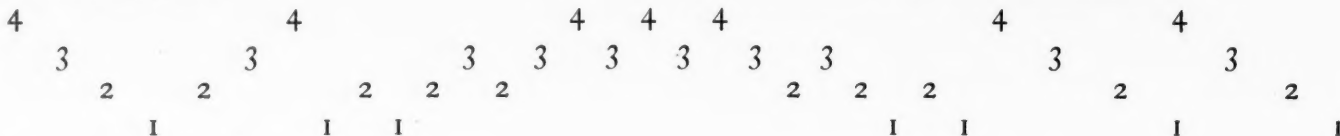


Fig. 2 — THREADING PATTERN

For selvage and one repeat of *Honeysuckle*. The numerals refer to the 1st, 2nd, 3rd and 4th headle frames.

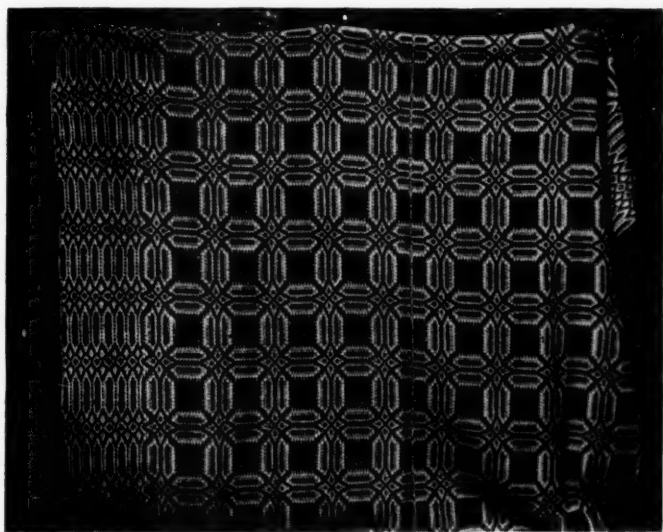


Fig. 3 — PINE CONE PATTERN

White cotton warp with red and blue wool. This type of pattern appears to be as old as weaving. Its analogues can be traced into very dim periods of history. Owned by Mrs. Edwin L. Mattern.

Figures 5, 6, 7 and 8, the floral patterns, are more complicated, with additional headle frames and tabby threads in the warp as well as in the weft. Such coverlets were often made by professional weavers who had, perhaps, four or five looms set up at their own homes, usually in a separate building called the loom house. Some of these professionals had full-width looms and, with an assistant, wove coverlets in one piece. Occasionally the fly shuttle was used. This was an invention whereby the weaver pulled a string, the shuttle was released from a box on one side of the loom, shot across, and very obligingly jumped into a box on the other side.

There were, too, itinerant weavers, who moved from place to place using the loom at hand to weave the coverlets for which the wool had been sheared, carded, dyed, spun into yarn and laid aside by the housewife until the weaver might make his round.

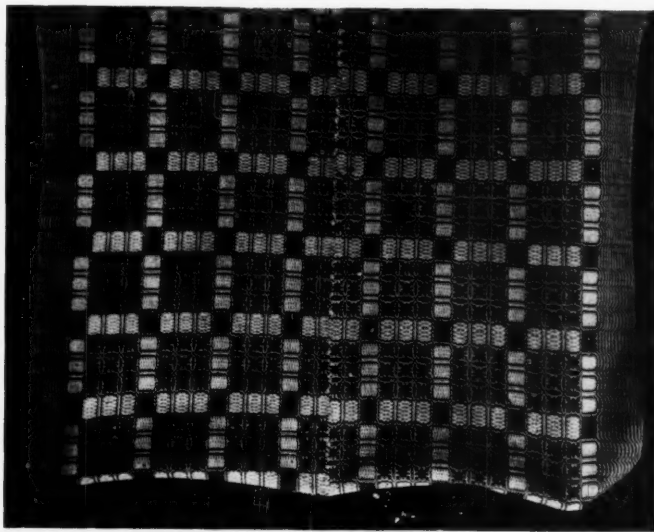


Fig. 4 — SNOWBALL PATTERN

White cotton warp with blue wool. Owned by Mrs. Edwin L. Mattern.

Some weavers would weave their names and the date in one or two corners of a coverlet. In Figure 5, we find "T. M. Alexander, Wayne County, S. C. T. Ohio," and in the diamonds of the border the date "1848." Figure 6 reveals "Varick, 1835;" Figure 8, "John Hartman, Lafayette, Ohio, 1851."

Peter and John Hartman were brothers, working at their craft together. I know of their coverlets in Pittsburgh and Chambersburg, Pennsylvania, and in Ashland, Ohio. They used the patriotic eagle emblem in their borders just before the Civil War.

In her book *The Harvester* Gene Stratton-Porter speaks of coverlets made by Peter and John Hartman, mentioning especially "the stiffly conventionalized birds facing each other in the border designs."

Early in the nineteenth century, Jacquard had perfected his system of patterns,—perforated card boards which brought certain threads into play and made the complicated patterns more simple of fabrication. Later, the English

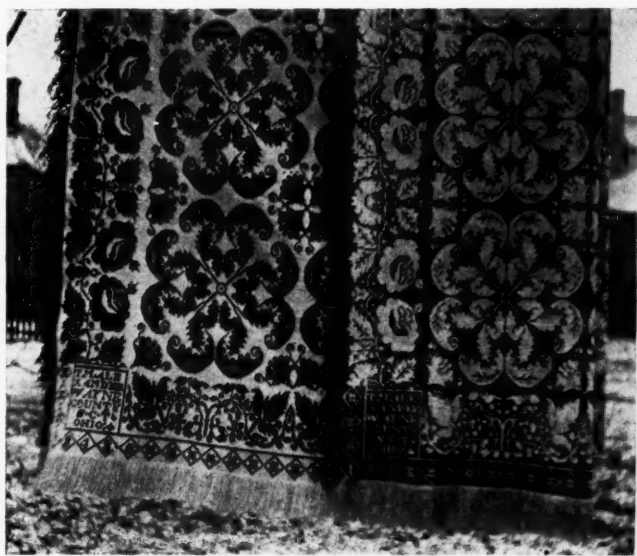


Fig. 5 — EIGHT FEATHERS

White cotton warp with blue wool. Owned by E. J. Knittle.

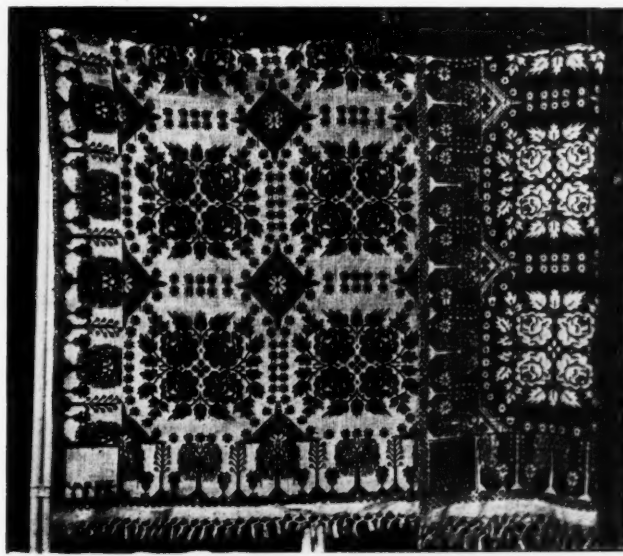


Fig. 6 — THE FOUR ROSES

White cotton warp with blue wool. Owned by Mrs. Edwin L. Mattern.

weavers invented the Jack-in-the-box and drawboy machine, systems of pulleys and hooks in a complicated tie-up and connected to but two treadles.

In due course, weavers came from the old world offering to make wonderful patterns; and double weaving became the new fashion. Two warp beams, one for the wool warp and one for the cotton were required. For making the double coverlet illustrated in Figure 9 the set up required sixteen headle frames, twelve for the pattern and four for the tabby. Figures 10 and 11 also show double woven coverlets.

There are two distinct cloths in this type of coverlet, held together by the pattern where the color, the wool thread, goes through to the other side for a section. The pattern is the same on both sides, the difference being that what is wool on one side is linen or cotton on the other.

The cover illustrated in Figure 10 was loaned me by the great-granddaughter of the Langdons for whom it was woven. The weaver signed his work in both lower corners, one to be read on the right side, the other on the reverse. The inscription reads "G. S. E. M. Langdon, J. Gamble weaver, 1835." The work was done on the Langdon estate in Cecil County, Maryland, where, too, the wool had been prepared.

The cover shown in Figure 11 is not signed. The birds of



Fig. 7—PENELOPE'S FLOWER POT
White cotton warp with bright blue wool. The name is my own and purely fanciful. Owned by Miss Mabel L. Gillespie.

paradise appear with worms in their mouths to feed the tiny birds in the nests. Eliza Calvert Hall in *A Book of Hand Woven Coverlets**, shows this same pattern, but with a different border, which is called *Boston Town*, quaint square houses alternating with pagodas and palm trees. She says, with her description, "Woven probably by Gabriel Miller, Bethlehem, Pa."

Many of these old coverlets have survived, but they are becoming scarcer. A friend has told me that she remembers a time when the coverlet she now fondly treasures was used as a blanket for the horse on winter nights. Others were found to make excellent pads for ironing boards and so disappeared. Last winter I saw, at different times, old scraps used as radiator coverings on parked automobiles.

Yet, to anyone who cares for them, these old weavings have much of the charm of oriental rugs or old tapestries and will

well repay whatever treasure of time and thought is bestowed upon them. They occupy, too, an interesting position in the history of American handicrafts, for they mark the series of transitions from weaving as a housewifely task, until the time when it became a factory product.†

*Boston, 1914.

†For those who wish to make a study of weaving I recommend *A Book of Hand Woven Coverlets* by Eliza Calvert Hall; *Hand Loom Weaving* (Artistic Crafts Series of Technical Hand Books) by Luther Hooper; and *Foot Power Loom Weaving* by Edward F. Worst.

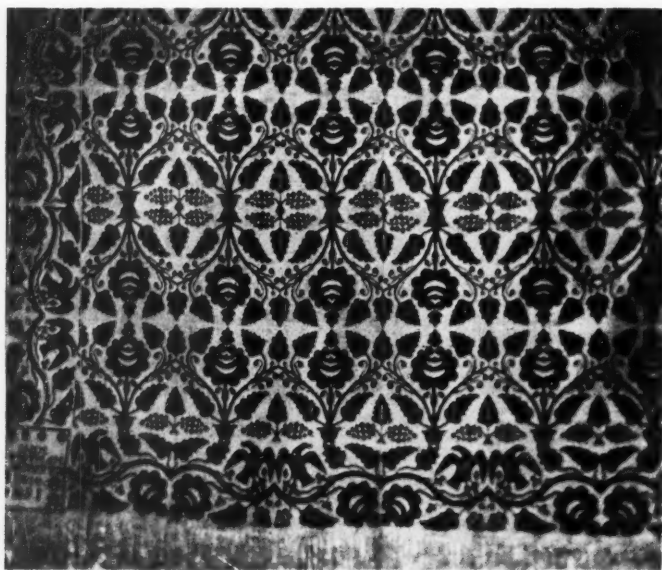


Fig. 8—PATTERN NAME UNKNOWN
White warp with bright red, blue and green wool. Owned by E. J. Knittle.

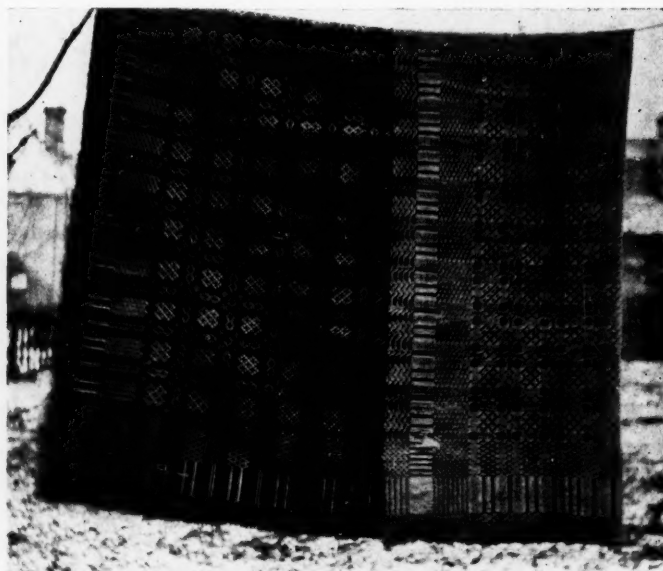


Fig. 9—DOUBLE WOVEN COVERLET
In a variation of *Lover's Knot* with *Pine Tree* border. Owned by Dr. Nancy B. Craighead.

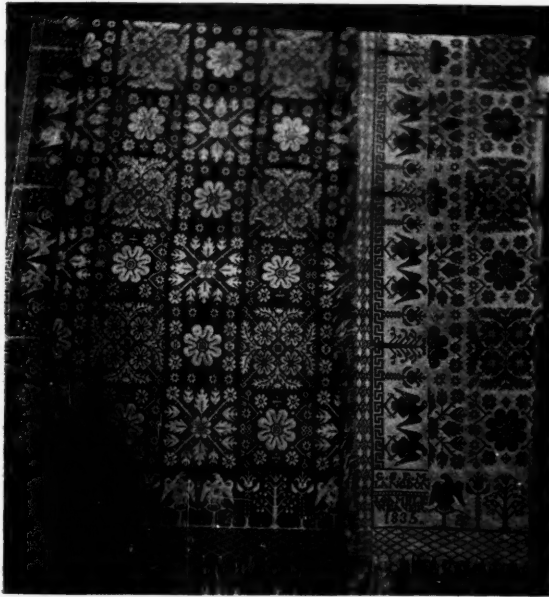


Fig. 10 (left)—NAME
UNKNOWN

A very handsome piece of weaving, white cotton warp with brick red and green wool. Owned by Mrs. D. L. Gillespie.

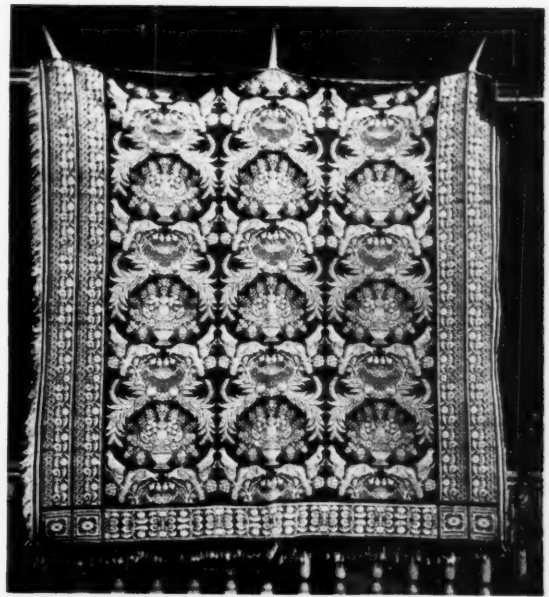


Fig. 11 (right)—BIRD
OF PARADISE

A pattern that the English weavers were very fond of, alternating with *Penelope's Flower Pot*. White cotton warp with madder red and blue wool. Owned by the author.



Fig. 12—THE END OF AN ERA (1856)

It seems doubtful that this coverlet may strictly be classified as hand woven. The elaborate spread of the pattern suggests some use of automatic mechanism. But the piece is worth reproducing, on several counts. Its adoption of the Empire foliated scrolls gives richness to a pattern which is treated as an organized unit, with centre, borders and corners, instead of as a simple repeat to be indefinitely multiplied. Curiously enough the elements of design—other than the scrolls—are those familiar in early woven coverlets and in still earlier hand embroideries, but their treatment is naturalistic instead of stylistic. Such naturalism is a nineteenth century development. Owned by Mrs. F. C. Yeomans.

The Cedar Furniture of Bermuda

By HENRIETTA TUCKER

Illustrations from the collections of Mrs. A. J. Feith, Mrs. W. Notman, Mrs. Lockwood, and the author

INTRODUCTORY NOTE.—If it were possible to secure the material, a comparative study of the furniture made in various English colonies during the seventeenth and eighteenth centuries would be both interesting and profitable. It would supply the student of things American with a far better basis than any which he now possesses for appraising the individuality of the early American mobiliary product.

Some idea of what such a study might reveal is to be gained from perusal of the following very brief and very general outline. Attempts to fill in its details have been frustrated primarily by the difficulty of securing adequate photographs. What is here offered remains, therefore, little more than a faint adumbration of the topic.

Bermuda, it may be remembered, has a colonial history which begins almost contemporaneously with that of New England. Situated barely six hundred miles from the coast of the United States, the island group has enjoyed virtually uninterrupted peace and prosperity. Its inhabitants have included many persons of social and political importance. Some of these persons have imported their household goods from England. Others have done as new comers usually do: they have depended upon the local market to supply them.

So has developed in Bermuda a type of furniture, following English lines, yet modified in certain details. Its notable characteristic, however, is its material—cedar wood, for which in-

BERMUDA has always been famed for its cedar. In Lefroy's *History of Bermuda** in a quotation from the "Table of Instructions" sent by the Bermuda Company of London to Governor Daniel Tucker, we find:

If you shall come short thither of the whale fishing, soe that you shall want meanes to fraight the shippes then we will you to sett soe maine men as can be spared to cutt downe the best and straightest cedar trees in David's Island to up both the shippes fraight when they shall come from thence, but lett the trees be squared before you shipp them.

Verrill, in his book, *The Bermuda Islands*, says:

The early settlers used the cedar wood extensively for all building purposes, including boats and larger vessels, as well as dwellings, and also for

*Page 114.

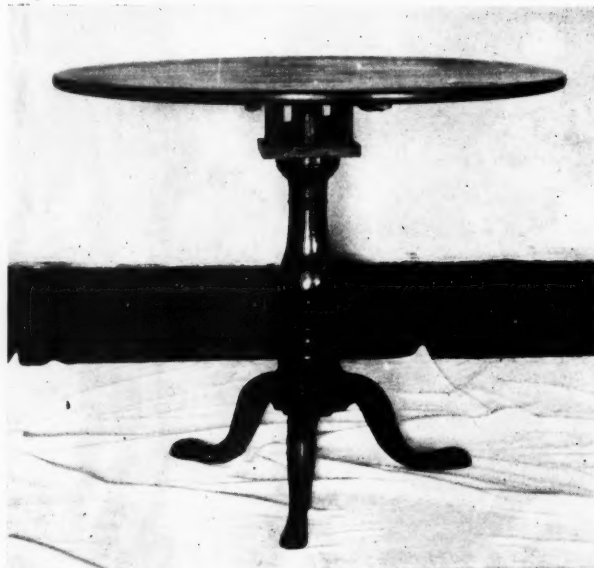


Fig. 1 — TIP-TOP TRIPOD TABLE (post 1750)

Of cedar. A rather heavy relative of the finer English type shown in Figure 4.

deed the locality is still well known. Publication of these notes may, perhaps, induce the forthcoming of further photographs which will furnish the basis for a more critical study.

boxes and "chests." In the early years the timber was shipped to England when full cargoes of tobacco or other commodities could not be had for the return voyage of the "magazine ships" sent out by the Bermuda Company. The cedar was highly valued at that time in England for the manufacture of choice furniture, for mahogany and rosewood were then practically unknown.*

It has been suggested that in the early days of the Colony sea captains who traded with England might have taken the cedar home in easily managed lengths and have left it with

*A very curious statement. Verrill appears ignorant of the uses of oak, walnut and certain of the distinctly native woods of England. Cescinsky, in the *Old World*

House, states, in his discussion of woods used in English furniture, that the use of cedar was largely confined to the sides and bottoms of drawers and insides of cupboards. He does not give dates.—ED.



Fig. 2 — GATE-LEG TABLE (c. 1700).

Made of cedar. In most respects the piece seems typical of English design. The central cross stretcher is not usual, neither is the placing of an extra foot under the gate pivot.



Fig. 3 — TEA TABLE WITH RAISED MOULDED EDGE (c. 1725)

Of cedar. A well proportioned piece displaying unusual linear quality in the legs and well-carved feet.

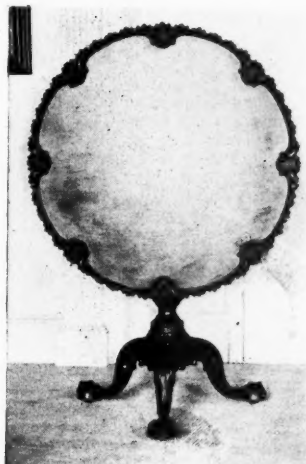


Fig. 4—MAHOGANY PIE CRUST TABLE

Visual proof that some fine mahogany was brought over from England.

1784, we find no advertisement of any such dealings. Had these records extended as far back as 1684, no doubt much light could have been thrown on the origin of some of our furniture. Hence, much as we might like to think that some of our best old cedar chairs had been carved in the workshops of Chippendale or of some such famous cabinetmaker, we have no authority for any such belief.

But during the early days of the Colony—that is, during most of the seventeenth century, say from 1620 to 1700—the only furniture that was brought into the Island must have come direct from England. We cannot be wrong in emphasizing the fact that it could hardly have arrived in large quantities. Such pieces as made official entry may well have served as models for all the higher-class cabinetmakers, who realized, that close at hand, they had a wood almost as good as that used at home. Accordingly, even the smallest detail is found copied in cedar, and even the little peculiarities of certain makers—Chippendale's Chinese brackets, Sheraton's inlay and taper feet, the split balustrade and the barley sugar twist.

In the *Bermuda Gazette*, for Saturday, February 14, 1784, occurs the following advertisement:

Burch and Floyd of Heron Bay.

Any person that chose to employ or are in want of any cabinet work may on applying be accommodated at a short notice by

Burch and Floyd.

Where one advertises there are more who do not. This evidence of the existence of local fabricators may therefore be accepted as sufficient.

some good cabinetmaker, to turn into cabriole-legged chairs, or gate-legged tables, until their return, say, a year thence. But as far as I know there has been no distinct record kept of any such trading.

Yet the furniture of Bermuda is primarily of cedar, and follows English design. It must have been either made in England or else produced locally by cabinetmakers trained in the English tradition. Unfortunately, as the records of the *Bermuda Gazette* carry us back only to

Tables

For a first glance, let us take the gate-leg table. In England during the seventeenth century this particular style of table was commonly made in oak and walnut. Later, mahogany was used. Granting that the earliest pieces were produced during the reign of Charles I (1625-1649), we must remember that these dates mean for Bermuda part of her first fifty years.

The gate-leg table, therefore, was, probably, the first form of table used in Bermuda. Hence any of our cedar gate-leg tables may date from 1630, or from any date after that up to about 1730. There are many ways in which extreme age may be indicated.

In some cases the turnings are rubbed almost flat. Whatever their purpose as elements of strength, the original use of these stretchers or struts on tables was that of foot support—particularly where floors were paved or

earthen, and rooms draughty and cold. This flattening of the struts tells its own tale, when one realizes the hardness of cedar, and the many, many years required to make much impression on it.

On many examples, too, will be found the marks of several successive pairs of hinges. Hinges in those days were not made of material which wore out in ten or fifteen years!

Besides the gate-leg tables we find very well proportioned examples in cedar of Queen Anne and early Georgian types. The revolving, pedestal tripod table is also plentiful. Few of these

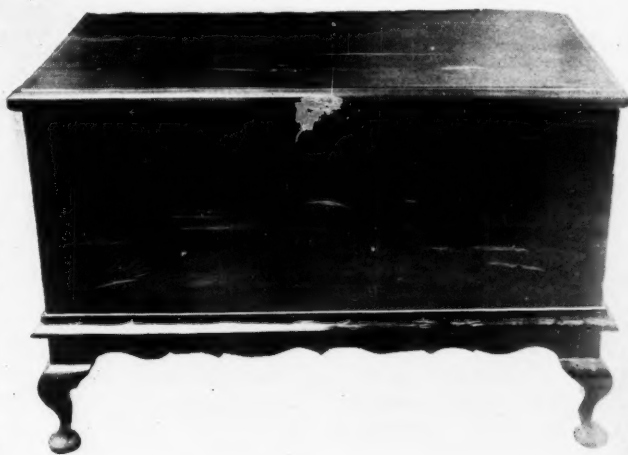


Fig. 5—CHEST ON FRAME (c. 1725)

A very poor photograph of an unusually interesting piece of cedar furniture. The moulding about the top of the frame, the scrolled skirt, and the cabriole legs terminating in a kind of button foot are all features worthy of study.



Fig. 6—CHEST ON FRAME (c. 1760)

Here is clear evidence of Chippendale influence. Whether the raising of these chests by means of supporting frames, a pleasing device, is attributable to moist floors or unwilling backs is a question beyond easy answer.



Fig. 7 — BANISTER BACK CHAIR
Of cedar. The turnings appear to be both characteristic and excellent. The back seems heavy for the supporting posts. General aspects would seem to indicate a date in the neighborhood of 1700.



Fig. 8 — TRANSITIONAL TYPE OF CHAIR
(c. 1725)
Another distorting photograph of a chair apparently possessed of more than ordinary quality. The Dutch influence is apparent. As to the prevalence of cane seats in Bermuda chairs information fails. This chair, like the others shown, is of cedar.



Fig. 9 — A USUAL BERMUDA TYPE
To assign a date to chairs such as this is not entirely easy. They might have been turned out at any time since 1750. The straight lines of the back may be attributed either to Sheraton influence or to the restrictions of a small shop. Where style, as such, is so evidently a secondary consideration, it seems well not to over emphasize period influences.

have the "pie crust" edge, but many have a narrow beading. Such tables were almost always made so that the top might tip, and the piece be thus converted into a fire screen behind which, so the story goes, the owner could take a nap, placing the candle on the pedestal behind the discreet concealment.

Chests

Next in order take our cedar chests.

Chests in England have been known almost from Saxon days. And, no doubt, our forefathers found their cedar ones among their most useful possessions, unless our present day climate is a degenerate and the dampness that permeates our present stone houses did not exist in their more airy ones of wattle and daub.

In the old inventories of Bermuda furniture we notice that, even as far back as 1669, an "old deale chest" is mentioned; and in 1693 there are several cedar chests and tables mentioned. One can see the eye of the present-day collector glistening at the thought of a cedar chest for "00-12-00," as listed in Mr. Richard Jennyns' inventory!

It would be well, when trying to fix the age of chests, to look carefully for marks of successive hinges. I have encountered marks of as many as three pairs. The earliest staple hinges were of very strong and clumsy make, but they could not endure indefinitely.

Chairs

In turning next to chairs, we find throughout the Island copies in cedar of all the English styles in vogue during the seventeenth and eighteenth centuries. There are many valuable mahogany chairs here, in the possession of people

whose families have owned them since the days when the Colony was young. No doubt some of these same mahogany pieces stood as models to the local cabinetmakers. Others, were produced, like other Colonial furniture in other Colonies, from the cabinetmaker's publications, from drawings, and from a combination of these with native wit. Nothing resembling the elaborate ribbon-backed Chippendale style seems to have been attempted in cedar; either on account of the brittleness of the wood, or because skill was lacking.

Plain cedar chairs with the three or four straight spindles forming the back are very numerous. As a general rule, they are in good condition, their straight lines being conducive to strength and durability. But some of them have not escaped without improvement: witness the extraordinary rocking chair (Fig. 10). No doubt a wave of the cult of the rocking chair passed over Bermuda as it did over America.

Take next the cedar chairs with Spanish feet and high back. Similar chairs were commonly made in England during Queen Anne's reign, before mahogany was introduced. As far as can be learned, there are no examples left in Bermuda of old oak or walnut chairs that could have been used as models for these, but, as the cedar ones are numerous and all of about the same proportions, they could not have been a style evolved out of a local cabinetmaker's brain, for they follow too closely the lines, proportions and carving of the English originals. The date of this particular style of English chair is anywhere between 1680 and 1710.

The high-backed Stuart chair finds its analogue in many a Bermuda house. In England such chairs are usually



Fig. 10 — JUST CHAIR

A homely cousin of Figure 9 disfigured with flapper-like excrescences intended to serve as rockers.

placed between 1680 and 1700. They were normally made of beech or walnut but cedar must have proved quite as successful a wood in which to work, for in the example illustrated (Fig. 7), turned stretchers and legs have lost no excellence of proportion or detail; nor has the work upon them been curtailed. Carving, however, is conspicuously absent from the rather heavy cresting. Chairs

of later date, with Spanish feet and a high back with single splat, also occur. These lead naturally to the early claw-and-ball type with stretcher legs and Netherlandish back (Fig. 8).

The chair with straight legs, and broad seat (Fig. 9), evidently appears to be a kind of Chippendale-Sheraton compromise. That it was a favourite pattern, and one that was well suited to stand hard wear, is proved by the number that one sees at the present day in such good condition.

Windsor chairs made in mahogany are very commonly found in Bermuda.* Windsors listed in English catalogues are always found to be made of hickory, ash or some such English wood. Perhaps the following advertisement, taken from the *Bermuda Gazette* of August 7, 1784, may account for our local models:

Windsor chairs imported from New York and to be sold for £3 by John Fisher in St. Georges.

As for the strange use of mahogany, this may give us a clue: *Bermuda Gazette*, September 9, 1786:

To be sold at Heron Bay, Inch and half, Inch and quarter, and Inch, Mahogany plank

Anth: Van Dam.

Serving Tables and Sideboards

Considering its size, Bermuda is well stocked with mahogany serving tables of the Chippendale, and sideboards of the Sheraton period. Many of these are in the best of condition, with the original brass handles complete. This, no doubt, is due to the fact that the Colony, during the latter part of the eighteenth century, was in a very prosperous condition, and had a good deal of communication with England.

*Some of these mahogany Windsors may not boast great antiquity. Caution on this point seems advisable.

It may therefore seem remarkable that neither serving tables nor sideboards occur, to any extent, in cedar. One occasionally finds a badly-proportioned cedar sideboard, or tables that are a cross between a Chippendale serving table and an ordinary oblong table.*

On the other hand, the bureau or dresser is quite common. Judging by the style and joinery and the colour of the cedar, pieces of this type must have been made by very good workmen. They appear to belong in the years between 1760 and 1780.

*In reference to sideboards, the following advertisements from the *Bermuda Gazette* may be of interest; August 7, 1784: "Just imported from London via Barbadoes, Indian Glass Shades, Barrel and Glass Lamps."

Saturday, January 17, 1789:

"Just imported and to be sold by the Subscribers at their store, at the Lane Reasonable, for Cash A great variety of plain and painted Queens Ware, by the Crate or Retail. A few pair elegant Glass Shades."

November 13, 1784:

"Thomas Melbourn at St. Georges, Mahogany inlaid Tea Caddies."

March 25, 1786:

"To be sold by the Subscriber at her house:

A few fashionable Knife Cases, Sprigged Lawn Aprons, Sprigged Lawn, Lenea Handkerchiefs, Women's best black Callemanco Shoes, Small oval Looking Glasses, and a number of other articles to tedious to mention.

Hannah Stockton,

St. Georges, March 23, 1786."

We cannot help regretting that Hannah Stockton found it too tedious to mention her other articles, as she might so easily have given us a date for other household goods.



Fig. 11 — TALLBOY

Different from its American analogues in many respects. But in its low clearance more suggestive of Philadelphia types than of those found in New England. The feet appear to have suffered truncation at some period. The handles are various. For date one may guess either side of the mid-eighteenth century.

Tallboy

We also find many examples of the tallboy made in cedar, beautifully preserved pieces of furniture, with finely wrought brass handles. The drawers of the tallboys are always heavy, and in many cases traces of former handles are observable. Some examples appear to be quite early.

Cedar Bedsteads

Carved cedar bedsteads were at one time very numerous, but when wooden bedsteads were supplanted by shiny affairs of metal many of the cedar posts were put away in damp cellars or converted into some other article of furniture. But while well wrought, they were seldom ornate. Nothing very elaborate seems to have been attempted, in cedar.

Inventories

In some of the early Bermuda households the chest appears to have been the most important, or at any rate the most frequent, article of furniture, particularly in the early days, when no doubt it served a considerable variety of purposes. Note, for example, the last will and testament of Martin Welman, who, after stating that he is "in powerful memory," bequeathes "my soul unto Almighty God . . . my body to ye earth from which it came . . . my state in manner following." The will is dated "this 4th day of October in ye Somers Islands, 1669." Welman died in 1673 and his estate was duly inventoried and appraised. Here are the major items of furniture:

In ye northmost Chamber:

One bedstead, bolster, pillows and all other furniture thereto belonging	5-10-00
One small bed	1-10-00
One table & forms	00-07-00
Two Joynd stools	00-02-06
One chair	00-04-00
Three low stools	00-02-06
One cedar chest	00-18-00
One old chest	00-03-00

In ye middlemost chamber

One bedstead bed & furniture	
One great chest	
One small cedar chest	
One old deale chest	
One old chair	
One clothes rack	

An inventory of the goods and chattels of Rich Jennyns, "late of Smith's Tribe," dated 1692, exhibits a much more elaborate menage and a far greater variety of furniture. The Jennyns mansion boasted a hall, dining room, kitchen, parlor, and various chambers, in addition to a corn house, milk house and buttery. It may have been so far provided with built-in closets—besides the cupboards listed in the hall—as to obviate the necessity for fleets of chests. It is well worth observing in this inventory that several rugs appear, as well as a carpet and printed calico curtains. Small articles of household gear have been omitted in copying.

In the Hall:

1 small cedar table	00-06-00
1 ditto	00-06-00
4 Joynt Stools	00-06-06

In the Hall (continued)

1 Armed Chair with Bannesters	00-06-00
1 Plain Armed Chair	00-05-00
1 ditto old	00-02-00
1 best low chair with Bannesters	00-01-06
1 large Cupboard with Drawers	00-16-00
1 Muslyn Cupboard Clothes new	00-06-00
1 large cedar chest	01-00-00
1 small ditto	00-12-00

In the Dining Room above stairs:

1 Cedar Table	03-00-00
1 Settle with Ban.	01-00-00
1 ditto	01-00-00
12 Cane Chairs	06-00-00
2 Chairs	00-06-00
1 shelf cloth of printed calico	00-02-00

In the Chamber above the Parlour above stairs:

1 Green Worsted Rugg	01-10-00
--------------------------------	----------

In the Out Loft below Stairs:

1 Truckle bed 1 pillow bolster and pillow bag	2-10-00
1 Truckle bedstead	00-05-00
1 Deall Chest	00-05-00
1 Clow Stool	00-12-00

In the Parlor:

1 green Rugg	00-16-00
2 Long Armed Chairs	00-08-00
1 Cedar Table	00-10-00
3 Joynt Stools att 20d. each	00-05-00
1 bas chair	00-03-00
1 cubboard	00-14-00
1 Looking Glass	00-12-00
1 Bedstead turned Posts	02-00-00
1 Round Table	01-00-00
1 Printed Carpet	00-04-00
1 Cedar Chest	01-10-00
1 Larg Ditto	02-05-00
3 bas chairs turned bannisters att 3s. pr. ch.	00-09-00

In the Eastmost Chamber Above Stairs:

1 Red worsted Rugg	01-14-00
1 Suit of printed Callico Curtains & Vallance	02-00-00
1 bedstead Turned Posts	02-00-00
1 round Cedar Table	01-00-00
1 Callico printed Carpet	00-04-00
1 Cedar Chest	00-16-00
1 Larger ditto	01-00-00
1 armed Chair turned bannisters	00-06-00
5 bass chairs turned bannisters	00-15-00

In the Eastmost Chamber below stairs:

1 Truckle bed, bolster & 2 pillows & pillow bos	03-00-00
1 cedar box	00-08-00
1 small box	00-04-00
1 cedar table	00-08-00
2 Joynt stools	00-03-00
1 chair with arms carved	00-04-00
1 best chair with Bannister	00-02-00
1 old bas chair	00-01-00

Summary

And so in Bermuda we find tables in great variety, chairs of almost every English design dating from the latter part of the seventeenth century and through the eighteenth, well-carved bedsteads, tallboys of excellent proportions, bureaus and chests whose quality is most satisfying. And they are all made of cedar—cedar the like of which, we must remember, we shall never see again, for it was cut from trees which had been maturing for centuries.



Fig. 1—JUSTINIAN'S CODEX (1537)
A parchment bound volume printed by Jean Petit, the great sixteenth century Parisian printer.

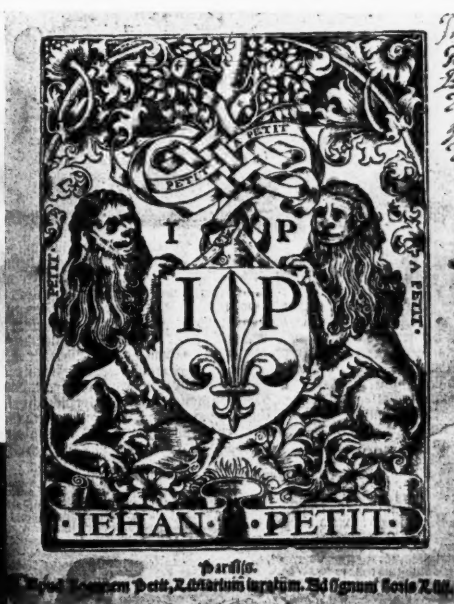


Fig. 2—THE IMPRINT OF PETIT
This and other illustrations from the collection of William A. McGregor, Jr.



Fig. 3—THE PEPPS BOOKPLATE
Found beneath a piece of paper pasted on the inner cover of the Codex.

Books—Old and Rare

Present-Day Opportunities for the Collector

By GEORGE H. SARGENT

WE read of the good old days when great "finds" were made by the book-hunter, and sigh that they are gone. Not again, we say, will a new *Rubaiyat of Omar Khayyam*, first edition, repose among worthless by-gones in the sixpenny box outside of Quaritch's. Never again will a George D. Smith of the future pick up for twenty-five cents in a Cornhill bookstore a copy of *Graham's Library of Fiction No. 1, The Murders in the Rue Morgue*, by Edgar Allen Poe, to see it subsequently sold at auction for a thousand dollars. No more will the hunter of the Paris quais come upon a small volume in use to hold up a shelf, to purchase it for a franc and discover it to be an uncut copy of the *Kilmarnock Burns*, cheap at \$3,000, a piece of good fortune which befell William Beer, librarian of the Howard Memorial Library at New Orleans. Of course, there are "lost" books which may be found—one might come upon a copy of the *Freeman's Oath*, the first piece of printing done in what is now the United States—but the chances of finding them are infinitesimal, and the book-hunter today must be content with small game.

To the true bibliophile and collector, for whom alone I am writing, it sometimes does appear as if the dice of fate were loaded against him. The dealer's price for a rare book may be altogether beyond his means. In the auction room he finds the contest one of purses, in which he is likely to make but a poor showing.

But are the chances of the modern book-hunter all gone? Is there no balm in Gilead for him who, weak of purse, but strong in the love of books, searches today for

rarities? To the second question I return an unhesitating affirmative, and will prove my case by some experiences of my friend Mac.

Whether it be that his Scotch forebears were huntsmen, or that he possesses some subtle magnet for old and rare books, I know not. But certain it is that Mac has what Alice Van Leer Carrick would call "book-collector's luck" to a remarkable degree. And right here I may point out that to some collectors is given this almost uncanny sense of being able to discover rarities in unlikely places. It is not altogether a matter of expert knowledge, painfully acquired, although there is no substitute for that in book-collecting. But the gift of which I speak is not merely that of recognizing a good thing when it is seen, but of seeing it where most persons would never think of finding it.

Now the city made great and famous by being the home of the world-encircling "flivver" would not naturally be looked upon as a happy hunting-ground for the amateur book-collector. Yet Mac lives in Detroit, and it is from that city that he makes short excursions into what might seem to be a bookless desert. He usually returns with something which, if not a gem of the first water, or even what Daniel Berkley Updike of the Merrymount Press would call one of "the common rarities," yet forms a worthy addition to his modest collection, and, in some cases, might, if parted with, form a nest egg for the baby's bank.

Mac's first acquisition to be called to my attention was a *Justinian Code*, printed by Jean Petit of Paris in the year 1537. Now the codification of laws under the direction of the Emperor Justinian, in the year 528, has been

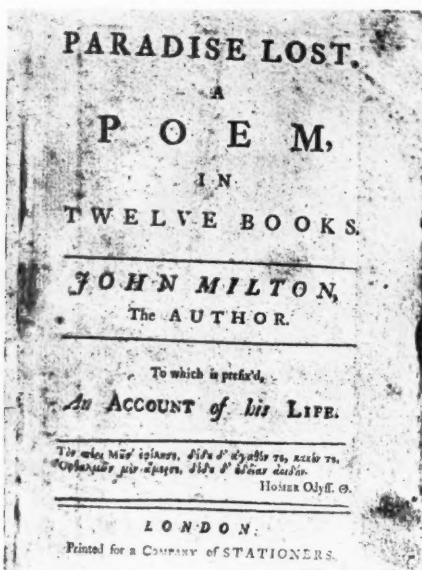


Fig. 4—PARADISE LOST

This edition appears to be a late seventeenth century production. It is not, however, mentioned among any of the rare collections of Miltoniana sold in recent years.

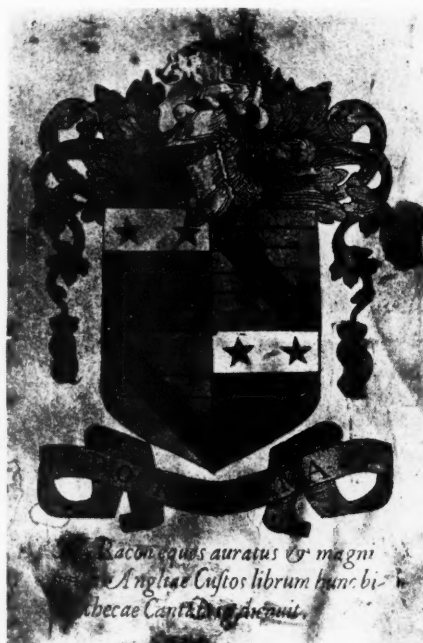


Fig. 5—THE NICHOLAS BACON BOOKPLATE

Found amid rubbish, this rare bookplate is one of three or four known examples.



Fig. 6—LEGAL GERMAN (1520)

Page from a sixteenth century legal treatise printed at Freyburg by Adam Petri. It is typographically interesting.

published in many editions. Indeed the second edition, of 534, which has some new constitutions added, is what we know as the *Codex Justinianus*. This, for several hundred years, has undergone various reprintings. The work is not rare, as rare books go. A ten-dollar bill will secure a good old copy. Francis Regnault of Paris published an edition in 1518, printed in red and black, a copy of which in fine binding brought fifteen dollars at an auction a couple of years ago.

Regnault was a partner of Petit in 1514, when the two printed a Latin edition of Flavius Josephus; and later, apparently, when they separated, Petit took over the interest in the *Justinian Code*, and printed an edition of it himself in 1537, in Gothic letter. No copy of this, however, appears to have come into the auction room in recent years. But our Detroit friend not only picks up this edition, but secures it in what appears to be the original binding of vellum parchment, in perfect condition. The word *Codex* is hand-lettered on the lower left hand side of the front cover and *Codex Justinianus* on the back. But the binding is a superb example of the "gaufered" binding which distinguished the earlier Venetian and the Lyonesse gilt-edged books of the sixteenth century. In this case the geometrical pattern which appears on the edges of the great folios—it is three and a half inches thick—rather suggests the work of the binders of Lyons or Paris than the "rope" pattern more frequent in Vienna. Even if a collector had no interest in Justinian's legal lore he would be struck by the appearance of this binding.

However, this was not all of the "collector's luck." The inside cover explains, perhaps, why, after four hundred years, such a book should have come down to a Detroit collector in such perfect condition. The inside cover had a piece of paper pasted on it. The owner carefully cut the paper around the four sides, a quarter of an inch from the edges, lifted the sheet and found the bookplate of Samuel Pepys.

Now this eminent diarist had four different bookplates. The first bore a couple of crossed anchors with the letters *S. P.* with a rope gracefully entwining the whole. The second was much more elaborate and has often been referred to as showing the inordinate vanity of Mr. Pepys, surpassed only in this respect by his third plate, which was in two sizes, and which bore the gentleman's own portrait, engraved by White after the painting by Sir Godfrey Kneller. Granting that this third plate is a display of vanity—it bears the inscription "Sam Pepys, Car. et Iac. Angl. regib. a secretis admiraliae"—the second plate (the one found in the *Codex*) was only following the custom of the day in enlarging on pedigree, social position and political honors of its owner. Sometimes the pedigree of the lady of the house, if she came of a great family, was also referred to in the bookplate. Mr. Pepys' second bookplate is armorial, crested and profusely mantled, after the French manner of the time. Underneath is the inscription "Samuel Pepys of Brampton, in Huntingdonshire, Esq., Secretary of the Admiralty of his Maty. King Charles the Second; Descended of ye ancient family of Pepys of Cottenham in Cambridgeshire."

While we are on the subject of bookplates, and incidentally speaking of collector's luck in book-hunting, it may be encouraging to some collector to know that while Mac was looking for material relating to Oliver Cromwell he went through a heap of "old rubbish" and imperfect books and found a worthless volume in which was a bookplate of Nicholas Bacon!

Now Sir Nicholas Bacon was not only the father of Francis Bacon, Lord Verulam and Viscount St. Albans, but was Lord Keeper of the Great Seal under Elizabeth. His bookplate is in two states, the first of which (Mac's, of course) is heraldically colored in gold, blue, red, and black and bears the inscription: "N. Bacon eques auratus et magni sigilli Angliae Custos librum hunc bibliothecae

Cantabrig dicavit" and the date 1574. The motto on the scroll is "Mediocria Firma." The second plate is without inscription or date and is uncolored. Both plates are armorial, the Bacon arms quartered with those of Quapode, crested, with the hog, the mantling very full above but flowing down each side of the shield to a single curl tipped with a tassel. This plate, with its date of 1574 and the inscription, was placed in the volumes given in that year by Sir Nicholas Bacon to the University of Cambridge, where he was educated. So our Detroit collector picks up a book-plate of which only two or three copies are known to exist anywhere. Probably there are readers who are asking "What is it worth?" meaning, of course, in dollars and cents. To this the answer is that no one knows. There is no record of a copy of this plate ever having been sold at auction.

There are people known to all book collectors who prefer the latest novel to the oldest edition of a classic. Thus it came about that a young lady gave my friend Mac an old book which was brought from England many years ago, and which she handed him with the remark that she didn't want "that old thing around any longer." Thus the happy recipient gained a copy of Milton's *Paradise Lost*. It was not the first, with any one of its various title-pages, but was printed for "A Company of Stationers." The title follows that of the first edition but has the lines "John Milton, The Author" instead of "The Author" first, as in the earliest issues. The date is erased. As this book contains

the account of Milton's life, it is placed as one of the earlier editions which followed the poet's death—not a very rare or very valuable book, but good enough for anyone's library.

Another hunting trip produced a sixteenth century legal work printed in Freyburg, Germany, apparently at the instance of the town, in the year 1520, by "Adam Petri." The fine old black letter of the text is worthy of study. So, too, are the initial letters.

Then Mac dug up a copy of John Stow's *Anuales, or a General Chronicle of England* printed at London in 1611. This is one of those interesting chronicles which are good reading as well as fair game for the collector. In the case of Mac's particular find, the book contained the book-plates of Viscount Woolsey of Stafford and Baron Woolsey of Cairo, which are not to be sneezed at.

Chances for collectors! Bless you, there are as good fish in the sea as ever were caught, and it is not always the gilded bait that tempts them. You may not find the book-plates of Nicholas Bacon and Samuel Pepys in a book, but you may find something else to be valued as highly. If one has a flair for this sort of thing he will generally bring home something worth while. The true booklover does not estimate the value of his find by the money it will bring at auction. He continues the chase, no matter whether the day's hunt proves productive or not. Usually persistence will win. Mac has never estimated the money value of the things he has acquired, I am quite sure. I do not envy him the treasures he has secured. I only envy him the fun he has had.



Fig. 7—JUSTINIAN'S CODEX (1537)

The geometrical pattern suggests the work of the binders of Lyons or Paris.

Current Books

Any book reviewed or mentioned in ANTIQUES may be purchased through this magazine. Address the Book Department.

AMERICAN PEWTER. By J. B. Kerfoot. Boston and New York: Houghton Mifflin Company. 1924. 239 pages. Over 300 illustrations from photographs. Price, \$15.

HAD Mr. Kerfoot not been experienced as critical investigator and accomplished writer before he ventured upon the task of illuminating the subject of American pewter, that fascinating topic might yet be submerged in darkness, with the prospect of remaining so for some time to come. Fortunately, however, in *American Pewter* we have a book that offers not only sound scholarship—supported at critical junctures upon all kinds of statistical foundations—but very delightful reading as well. Mr. Kerfoot respects his subject, but he refuses to be overawed either by it or by his extensive knowledge of it. That knowledge, indeed, has bred an affectionate familiarity which abounds in wit and pleasing raillery. But it never degenerates into mere jocosity, any more than it wanders off into realms of rhapsodic twaddle.

As for American pewter ware, there is not a vast amount of it to write about. Hence its interest to collectors: things are not really collectible until they constitute a closed series. Then the fact that they are probably limited in supply renders them desirable. Pewter making in this country came to an end not far from the year 1850. It had its beginning not far from the opening of the era of Colonial prosperity, about 1750. In the intervening century something over two hundred pewterers are known to have come and gone, for their names are preserved in various records, and, what is more to the point, in the marks stamped on various articles of pewter ware.

The true pewter era was that of the early men, those who worked during the period when, for normal table use, pewter had superseded wood and had not yet been seriously threatened by china. After 1820, however, crockery of one kind and another began to usurp the place of pewter even in simple homes. The ingenuity of the pewterer was therefore turned in other directions. Whale-oil lamps were widely marketed as a modern and improved substitute for candles and grease lamps. Vast coffee pots and tea pots, too, were made in so-called Britannia ware, and were accepted as indication of a social status considerably above the level of tin, albeit slightly below that of either Sheffield or silver ware.

The end of pewter came when it was found possible to electroplate its surface—or the surface of what it had come to be—with silver, a form of genteel veneer which, from the sixties on, commended itself to a democracy beginning to be widely concerned with the elegancies of life. In that dawning period of self-consciousness in culture much that was dignified and genuine went by the board in favor of much else that was tawdry and meretricious. And, during some two generations, family pewter passed unostentatiously to the melting pot, or tarnished unseen on mouldering shelves. Extremes of human temperament have saved what little we now possess; the lavishness which scorned to sell the stuff for the few pennies it would bring, and the exaggerated thrift which clings to all possessions whatever their estate.

And a fascinating remainder it is, not only in its forms and textures but in its marking: for, contrary to usual opinion, it would appear that most sure-enough American pewter was marked, and usually handsomely marked, by its makers. The dies are for the most part rather more elaborately cut than those used by American silver workers, and some of them are of really extraordinary beauty—so much so as to lead to query concerning where and by whom they were designed and cut.

As for the pewter pieces themselves, the majority were in the beginning, and still are among surviving specimens, the eight-inch

plates. Smaller plates and larger ones are to be reckoned somewhat rare. Most beautiful are the covered tankards—particularly two upstanding ones by pre-Revolutionary Frederick Bassett—essentially late Stuart in type, with scrolled thumb piece and a scalloped lip along the front of the lid. Rare things these early American tankards; but, whether because their thirst inducing contours led to their immolation on Victorian altars of temperance, or because few were made, no man can say.

Next in allurements, and closer in friendly aspect, are the porringers: quite plentiful, however, as compared with tankards, and showing snug shapes and irresistible handles, whose perfection of line is occasionally enhanced with a touch mark whose placing was guided by inspiration.

Then come Communion flagons—some fine, some less fine; the best of them dignified and upstanding, as ecclesiastical wine containers should be; though their accompanying chalices, seldom quite so well designed, suggest squat servitors of royalty. Perhaps for these cups the tradition of form held but tenuously.

The finest things in the "coffee pot era," which seems to pivot on the year 1830, were, curiously enough, the water pitchers. William McQuilkin of Philadelphia, whose operating dates are set between 1845 and 1853, produced some worthy examples both covered and uncovered—but his product sinks to insignificance beside one superb lidded pitcher by Roswell Gleason of Dorchester, who, though listed as of the post 1825 era, displayed, at times, a robust imagination in design which merits him comparison with the early giants of his craft.

As for the coffee pot itself, the universality of that utensil after the first third of the nineteenth century is responsible for Mr. Kerfoot's use of it for christening the period 1830 to 1850. Some specimens of the genus are handsome in a large way; for they were generously proportioned to serve at the huge old-fashioned breakfasts of large families. In many of them appears the survival—or perhaps the revival—of early eighteenth century vision, as if in Colonial America there had been an arrestation of early English design and its release a century after it had passed and been forgotten in the mother country. The same phenomenon occurs, from time to time, in American embroideries, like a strayed seed germinating and blooming a hundred years out of its due time.

But by the 1840's, American coffee pot makers were following closely the forms turned out by Dixon of London. Some of these designs were good, and some were bad, and some were horrid. The last gave birth to plated silver children and are to be discussed only in a laboratory devoted to the study of the transmission of degenerate traits.

During the course of the evolution of American pewter many types not hitherto mentioned in this review were produced, "basons," for example; some impressive covered bowls; a very early bed warmer with an engraved lid—the only elaborate bit of pewter engraving between pre-Revolutionary times and the not entirely successfully chip decoration of Trask a century later. And the inclusive collector may harbor bright hope of securing for the adornment of his home fairly numerous "chamber potts" and cuspidors.

Of how Mr. Kerfoot stalked and captured his information concerning all of these things, of how he confounded musty tradition with the light of newly discovered fact, of how he linked scattered discoveries into a chain of logical history, and of how at various times, when he was himself on the verge of succumbing to Error, Truth came galloping with an eleventh hour reprieve, this review may not indulge in the telling. Much of the narrative, as

the author gives it, is as absorbing as a detective tale and is recommended on that basis.

Indeed, with all its array of statistics—and *American Pewter* has many long and careful tabulations—and with its really extraordinary mass of freshly collated information, this book is the most contagiously zestful piece of writing for collectors, actual and potential, which has yet been published. And for this reason, its appeal is well grounded and straightforward. Nowhere in its pages is discoverable the faintest trace of that sentimental fallacy dear to the average antiquarian scribe. There is no mournful yearning over a departed past; no maundering over the noble-minded artisans—now no more—who once rejoiced to work for their betters at less than a living wage. And nowhere, in more than two hundred pages, are we called upon to picture in imagination a jovial scene of merrymaking in which, etc., etc.

In all this omission there is really great achievement: but there is still greater in the positive stirring of the reader's imagination to appreciate the pure fun of research, the unadulterated joy of tracing a sly fact to its lair, and the really thrilling satisfaction of fitting together various piecemeal findings until suddenly they are revealed in a complete pattern of historical sequences.

That *American Pewter* includes all that may ever be known upon its subject is not to be expected. It is a pioneering work. Since its publication the mark of John Skinner, eighteenth century Boston pewterer, has turned up in more places than one. The suggestion that the experimental colony of Brook Farm indulged—with but slight success—in the manufacture of pewter has found documentary support,* and a quart tankard by Frederick Bassett at the Wadsworth Atheneum has put in claim for supremacy against the best example owned by Mr. Kerfoot. The interest stimulated by this book will, furthermore, unquestionably result in new discoveries both of names and of marks; it should likewise bring forth additional information as to the men and marks already tabulated.

All the necessary equipment for those who are roused to the frenzy of independent exploration will be found in *American Pewter*: a complete list of the names of American pewterers thus far recorded; a clear *fac simile* of every known American mark; a superbly illustrated tabulation of known types of the pewter ware itself, and, therewithal, a brilliant example of the procedure of research. Fortified with such material even the tyro can hardly fail of making fresh discovery.

AMERICAN GLASSWARE. By Edwin A. Barber. Philadelphia, David McKay Co. 112 pages, 6 illustrations. Price \$5.

IN 1900, the late Dr. Edwin Atlee Barber, at that time Curator of the Pennsylvania Museum and School of Industrial Art, jotted down some rough notes on glass making in America, a field which had, theretofore, been untouched. These notes, or sketches as Dr. Barber termed them, were published in a small handbook entitled *American Glassware*.

The book was issued in a limited edition, went out of print very quickly, and for years, has been much sought by collectors. The demand for it has, indeed, proved so great that Dr. Barber's daughter, Louise Barber Mathiot, has finally consented to the printing of another limited edition of her father's work. This edition, without alterations, has just appeared.

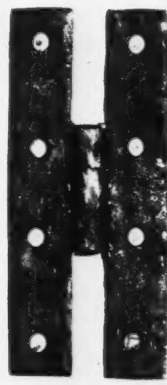
The value of Dr. Barber's book, and the reasons for its extraordinary popularity, lie in the fact that, for twenty years, it offered practically the only handbook on the history of American glass making. Within the last three years, however, two volumes on American glass have appeared which have virtually superseded *American Glassware*. These have corrected many of Dr. Barber's early errors, and have offered much additional material on the glass factories mentioned in the pioneer essay.

It is to be regretted, therefore, that this re-issue of *American*

*"... and the manufacture of Britannia ware and of doors, sashes and blinds was established. . . . Britannia-ware lamps and coffee pots did not find a ready market." *Brook Farm*, by Lindsay Swift. pp. 43 and 44. For this reference ANTIQUES is indebted to John W. Webber, of Boston.



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IRONWARE

OUR line of ironware is as complete as that of our brasses and is as faithfully accurate. We can furnish exact reproductions in quantity of latches, hinges, sconces, etc., with hand wrought nails; and where necessary we can make copies to order. All our ironware is hand wrought and welded.

And remember that our brasses are still to be had in various sizes to satisfy the requirements of correct scale as well as of period.

I. SACK

85 Charles Street, BOSTON, MASS.

McKEARIN'S

735 MADISON AVENUE
NEW YORK CITY

WE have just completed negotiations for the acquisition of a small but very choice collection of Early American Glass. This collection, formed a few years ago by a prominent amateur of keen judgment and discriminating taste, is rich in fine examples of Stiegel and beautiful specimens of Contact Three Section Mold Glass. It also contains a few rare pieces typical of the product of individual workmen in the early New Hampshire factories. From other sources we have added *authenticated* specimens of the rare Saratoga Glass and examples from other early New York State factories.

This collection will be on exhibition and for sale, in its entirety, or individual specimens, in our shop about March 1st. It will furnish lovers and collectors of early American Glass an exceptional opportunity of acquiring choice specimens with an absolute guarantee as to genuineness. Any person really interested in Early American Glass will be welcome, whether he cares to buy or not.

In the Meantime

Any lover of Early American Furniture, fine old glass, Bennington and other American Pottery, American Pewter, etc. will find our shop very well worth a visit.

We Always Have the Exceptional Antique

730 Fifth Avenue
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We invite your inspection of
some of the actual Furniture
and Appointments that graced
the finer Houses of the 18th
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Henry Symons & Co., Inc.
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Antique Furniture
Objets d'Art



Do Your Own Stencilling

THE secret of old-fashioned stencilling lay in combining a number of single designs to make various patterns, and in correctly applying the gilt. How this was done is known to very few except old-time craftsmen, of whom I am one.

Send to me for sheet of 20 designs, directions for cutting and applying, and correct stencil brush. Then you can decorate chairs, clocks, bellows, trays, etc., and preserve their true antique appearance.

Complete outfit, \$3.50 Send check with order

OLD CURIOSITY SHOP

E. E. White

BELMONT :: VERMONT

Antique Furniture, Glass, China

Glassware is an exact replica of the original edition, with all its sins of omission and commission upon it. There was opportunity here to capitalize the accomplishment of Doctor Barber and at the same time vastly to increase its value by skillful editing, which would have examined all later enlightenment and related it properly to the author's first findings.

A standard work gains rather than loses in authority by frequent reprinting, if the process is accompanied each time by drastic editorial revision. If it is not, the repetition of errors tends to weaken confidence in those parts which are sound. *American Glassware*, either in original edition or in reprint, is necessary to the completeness of the reference library on American glass; but it will no longer dominate its group.

THE PIPE BOOK. By Alfred Dunhill. New York; The Macmillan Company. 262 pages; 28 full page plates (4 in color) and 230 text illustrations. Price, \$7.50

HAVING tempted all mankind to over-indulgence in tobacco by designing pipes of appealing contour and irresistible texture, Alfred Dunhill has set himself to the entertaining task of discovering what vessels mankind used for burning the weed before the beneficent advent on this planet of the Dunhill briar.

The first step in this study was that of acquiring a collection. This Mr. Dunhill accomplished, apparently with celerity and ease. The next was to classify and describe the accumulated items. When that was done—behold, there was a book of much entertaining erudition and a multitude of teasing pictures.

The method pursued is ethnographical: that is, Mr. Dunhill describes the smoking implements of various savage peoples before the days of Sir Walter Raleigh; of savage and semi-savage peoples of the present; and of the civilized tobacco users of early times and late.

The savage, apparently, learned to use a pipe at some time after a casual fagot in the fire had revealed to him the means of producing a vapor of drugged delight. His subsequent inventions have been many—from a cup of earth scraped together like a golf tee, to elaborate contrivances of gourd and bone and stone, sometimes of metal.

But the pipe does not become domesticated, comfortable, companionable and truly beautiful until it is evolved by European craftsmen. To the discussion and illustration of fine European pipes the book gives too little space—not, perhaps, in proportion to the extent of the entire discussion, but in proportion to relative intrinsic interest. But European pipes are really quite deserving of a book of their own.

ANTIQUES has at times observed that the most enticing articles of craftsmanship are—on the whole—those which men have devised for ministering to their bad habits. *The Pipe Book* provides much material in support of the contention. Most collectors will enjoy it; and, beyond their requirement, it belongs in the smoker's library alongside of the more romantic literature of nicotine.

HAND-WOVEN CARPETS: ORIENTAL AND EUROPEAN. By A. F. Kendrick and C. E. C. Tattersall. New York; Charles Scribner's Sons. With 205 Plates, of which 19 are in color. Vol. I, text; Vol. II, plates. Price per set, \$32.

A WORK of this kind defies reviewing. It is too complete, too definitive. When one has said that *Hand-Woven Carpets* is the one indispensable treatise in its field, and that the fact is generally accepted, he has said really quite enough. Any additional information will be superfluous.

But it is pleasant gossiping to remark that the hand-woven carpet probably originated in Persia a very long time ago; and that its delightful patterns were the stylized imaginings of a garden-loving folk who found it necessary to spend their winters indoors. Instead of providing themselves with vast conservatories of fruits and flowers, after the modern manner, they wove their streams and gravelled paths, their shrubby borders and their beds of brilliant flowers in marvellous floor fabrics, which enabled them at all times, without labor or distress, to enjoy the semblance of a newborn spring.

From Persia the knowledge of rug making moved eastward through India and westward through Turkish Asia. In time, both movements met in Europe. Meanwhile European knowledge of the fountain head of rug design was long delayed, for lack of adequate facilities of transportation. Rugs came out of coastal Asia Minor long before they came from the interior. Hence, until comparatively recent times, all such carpetings were known as Turkey carpets, and the imitations of their patterns as "Turkey work." In the seventeenth century the various East India companies imported India carpets into Europe.

And earlier than most persons realize, Europe was producing hand knotted pile carpets. Spain began their making as early as the fifteenth century. In France, in 1601, Jehan Fortier claimed to be originator of a process of carpet manufacture after the manner of Turkey and the Levant. In England, until the seventeenth century, strewn hay and sand were a frequent floor covering, even in the houses of the mighty; but Turkey carpets were by no means unknown or unimitated as early as the period of Henry VIII and Elizabeth. By the middle of the eighteenth century the making of pile carpets had become an important English industry.

Hand-woven Carpets, having discussed the history of carpet making, devotes space to a consideration of its technique,—the method of loom set-up and of the knotting of the pattern threads. There follows a treatise on carpet design, together with a number of valuable practical suggestions to the would-be collector. A chapter on the grouping and identification of carpets should be studied with an atlas close at hand, though two very clear maps accompany the plates which constitute the bulk of Volume II.

The student is quite as likely to begin with Volume II and work backward from that, as he is to proceed in the opposite direction. Indeed such a method is recommended. For Volume II contains well over 200 good-sized illustrations, many of them in color, which give—and give excellently—the indispensable visual starting point. Accompanying each illustration is a brief description, together with reference to the longer discussion in the text of Volume I. If a better arrangement exists, it has yet to reveal itself. And index and ample bibliographical material are, of course, supplied.

Hand-woven Carpets has been issued in a limited edition of 1000 copies. Quite possibly it is already out of print. In such case, this review may serve as a matter of record for those who may wish to know where to turn for aid amid library collections. Where libraries are not supplied, they should endeavor to overcome the deficiency.

The Professional Side

This column is dedicated to dealers and to others interested in technical problems connected with the restoring and preserving of antiques. It is not intended as a medium of news dissemination, but as a common meeting ground for all those who, scattered throughout this country, may have some information to impart or some question to throw open for discussion. ANTIQUES invites brief notes, suggestions, comments, and queries which are likely to prove of general interest. Where these prove suitable for publication they will be printed with or without the writer's name, according to the preference expressed.

REMOVING OLD PAINT AND VARNISH

Problems of methods of refinishing and restoring furniture are among those most frequently brought to ANTIQUES for solution. A difficulty which no one who wishes to rehabilitate old furniture can long escape is that attendant upon the removal of successive layers of old paint or varnish. The majority of methods hitherto devised are either so tedious or so unpleasant that the following suggestion offered by W. B. Spaulding of Haverhill, Massachusetts, seems likely to find adoption.

Mr. Spaulding's suggestion is: To remove old shellac or varnish, cover the surface of the object with a heavy coat of paint remover, using a brush. Let the paint remover remain for fifteen minutes; then sift on as much coarse sawdust as will adhere. With rough burlap, well soaked in denatured alcohol, rub the surface thoroughly. This process will nearly always clean the piece down to the bare wood with one application, as the remover sticks to the sawdust and none is wasted. It is also a much cleaner process than the methods usually employed.

American Silver for American Collectors

To those interested in the purchase and maintenance of old silver we offer a complete service.

Our present collection of old American silver is without doubt the finest on sale in the country.

Our repair department is made up of experts who know methods best calculated to restore old silver without endangering its value.

And for those interested in new designs or in reproductions of the old, the skill of one of America's ablest silversmiths is available.

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A name that stands for the finest in silver



8 INCH

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YOU will find nothing so charming as an old whale oil lamp fitted with a quaintly decorated parchment shade—figures from Godey's Magazine or ship pictures.

The shades are sold separately or with lamps.

Send check with order for lamps illustrated or listed.

ROUND SHADES		OVAL SHADES		LAMP COMPLETE	
6 inches .	\$4.00	18 inches .	\$20.00	8 inches.	\$15.00
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OX BOW ANTIQUE SHOP

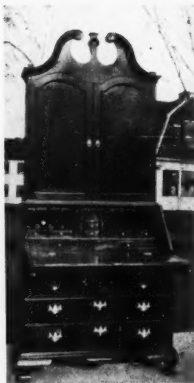
EARLY NEW ENGLAND PINE AND MAPLE FURNITURE

130 Charles Street : : BOSTON, MASS.

Antiques

*Reflecting the Background of
New England History*

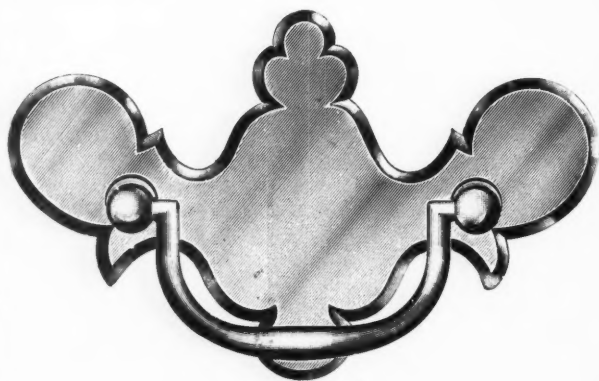
CHIPPENDALE slant-top desk with broken arch top; six-legged lowboy of burl walnut veneer; cherry swell front bureau with inlaid bird's-eye maple top; Italian renaissance carved settle; curly maple slant top desk; Chippendale cherry slant top desk with broken arch, secretary top; three-drawer curly maple bureau; bonnet top walnut highboy with Spanish feet; mahogany dining table; bandy-leg Dutch drop-leaf table; arrow back comb-back rocker; comb-back Windsor rocker; Empire card table; Battersea enamel knobs (pair); Mushroom armchair in maple, period 1750; large Sheffield fruit basket; lyre sewing table; two mahogany sewing tables; curly maple courting chair; Dutch back Spanish foot side chair; Howard & Davis mahogany banjo clock; Sheraton mantel clock; Chippendale and other mirrors with original pictures; carved oak chest; Hepplewhite inlaid cherry bureau, 33 in. high with bracket feet; good-sized oval mirror in gold leaf; two extra fine Windsor armchairs, one a rocker with fiddle-back splat in place of central spindle. Currier & Ives: *Noah's Ark*; *Penn's Treaty with the Indians*; tall hand-wrought iron andirons with 7½" sunflower top in bronze, rights and lefts; seven-foot canopy top carved bed; dressing table; 30 large old hooked rugs; *Success to the Railroad* and quart violin flasks; pewter; quilts.



E. C. HALL

145 Longmeadow Street, LONGMEADOW, Mass.
(On Main route from Boston to New York, three blocks from the Springfield line)

LOOK FOR THE YELLOW SIGN!



No. 5872

Authentic reproductions of
Domestic and Imported
Furniture Trimmings

Special Brasses Made to Order

A. L. FIRMIN

34-36 Portland Street, BOSTON, MASS.

After removing all corrosion, wash the piece clean with alcohol. In this way a piece of furniture may be cleaned perfectly in one-half the time, or even less, than that required by any other method.

Can anyone offer a better suggestion? And who, by the way, is prepared to yield up his secrets as to the next steps in re-finishing?

OUTWITTING THE WORM

A difficulty quite as baffling as the satisfactory removal of old paint, and far more serious in its potentialities, arises when worms infest a piece of furniture. The methods advocated for disposing of these pests are many and various; but unfortunately those which seem certain are relatively complicated, demanding a considerable equipment for fumigation. Very possibly someone has evolved a method not only efficacious in the preservation of the fabric of old furniture, but also convenient of application. If so, ANTIQUES would be glad to give it wider usefulness by publication in this column.

GLUES AND GLUING

On the subject of gluing in cabinet work ANTIQUES has sought expert advice. The following notes are by T. R. Truax, Wood Technologist, Forest Products Laboratory, Madison, Wisconsin.

Glued wood joints are the result of three principal variables, namely, wood, glue and gluing conditions. Any one of these may be the cause of failure or partial success in cabinet work or in other work where glue joints must be depended upon for strength and durability.

For most purposes, wood must be dry when glued. In addition to being dry, the wood parts, or pieces, to be glued must be surfaced smooth and should fit each other accurately. Poor fitting of parts is the source of much trouble in gluing. Wood properly dried and properly machined is the first essential of the process.

The glues used in joining wood may be classified as animal, liquid, casein, vegetable, and blood albumin. In general, all cabinet woods can be glued successfully with any of these adhesives, if the gluing is well done. The choice, therefore, depends very largely upon the purpose for which it is to be used. For joint work, *animal* and *casein* glues are preferable because of quick setting and high strength. *Liquid glues*, inasmuch as they are ready for application, are convenient for repair and other small gluing jobs. For veneer work *vegetable glues* are used more than the others because of their cheapness and their simplicity of application. *Animal*, *casein*, and *blood albumin glues* are also used more or less for gluing veneers. The two latter types of glue are more or less water-resistant and are preferable where this property is important. Some woods stain when glued with casein and with most vegetable glues, and, where this is objectionable, animal glues may be used to advantage. So far as strength is concerned, any of the glues named, when properly used, will impart as much strength to a joint as the wood itself usually possesses.

Most weak joints are the result of improper use of glue. The consistency of the glue mixture and the amount of pressure applied to the joint are the two most important considerations. Using a glue which is too thick or too thin is the most common cause of weak joints. The consistency of the glue mixture may vary somewhat, provided the amount of pressure is regulated. For a thin glue the pressure must be light; for a thick glue, it must be very heavy. The consistency of the glue, the amount of pressure and the character of the wood surfaces should be such that a *continuous film of glue*, though very thin, *should remain between the pieces joined*.

All glues begin to change in consistency as soon as they are spread on the wood. The rapidity of change depends upon the extent to which the coated pieces are exposed to the air, the time that elapses before pressing, and the quantity of the glue spread. It is highly important that the pieces be joined and pressure be applied at exactly the right stage in this process of drying; that is, just as the glue is changing from a thin mixture to a jelly.

The greatest trouble in gluing comes from pressing the glue while it is too thin. The result is what is known as a starved joint. The glue, being thin, is squeezed from beneath the pieces or into the pores of the wood and the joint is consequently weak. Such joints do not show a continuous film of glue when examined under a microscope.

The occurrence of starved joints may be due in part to the character of the wood joined. Numerous tests have shown that the woods which are most difficult to glue are red oak, maple, birch, ash, gum, cherry, elm and sycamore. On the other hand certain soft woods, such as spruce, pine, redwood, fir and mahogany do not seem to be at all liable to starved joints so long as enough glue is applied to make a joint. In an intermediate position between these two groups are white oak and walnut. The susceptibility of woods to starved joints is proportionate to their porosity.

Where different woods are combined—as in common cabinet work—the consistency of the glue should be varied to suit the most porous

wood. For example, where mahogany face veneer is glued to a core or crossbanding of red gum, the latter is the more porous, and the glue mixture and other conditions should be adjusted to suit it. Likewise, combinations such as maple, or birch, on yellow poplar require a thick mixture of glue, whereas mahogany and pine in combination are not at all exacting as to glue consistency.

To summarize the factors essential to the construction of satisfactory glued joints in cabinet work, the wood must be dry; the surfaces to be glued must be smooth; and the parts should fit accurately. Furthermore, the consistency of the glue at the time of pressing and the character of the wood glued are considerations of primary importance. Where these elements are properly adjusted, practically all woods may be glued successfully with nearly all kinds of glue.

FOR THE GENERAL WELFARE

Not long since, ANTIQUES carried an advertisement concerning a bobbed haired connoisseur who had been imposing upon various dealers in antiques whose establishments are located in central Massachusetts. This fair deceiver turned up once again after the advertisement appeared, and came near being apprehended.

There is a query in that situation. Here comes another one. What is to be done about the theft of antiques from private dwellings and their eventual resale through various channels? There has been more of this kind of theft and resale than is generally realized. The advertisement in this issue of ANTIQUES simply gives publicity to one out of many cases. ANTIQUES draws special attention to this advertisement since it feels very certain that dealers in general need only to be apprised of what is going on to examine carefully the nature of unusual and unexpected offerings which come to them and to coöperate in identifying and returning items which they have reason to believe have been dishonestly obtained by the vendor.

Questions and Answers

Questions for answer in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrated material needed for identification will be returned when stamps are supplied.

Attempts at valuation ANTIQUES considers outside its province.

197. W. B. G., *Connecticut*, is interested in the problem of the manufacture of sundials in the Colonies. He has never been able to find a sundial of authentic early American make, and concludes that those used in American gardens were all imported from abroad.

This belief is strengthened by the fact that Alice Morse Earle, in her *Sundials and Roses of Yesterday*, not only fails to mention any American sundial maker of early days, but confines herself pretty closely in her illustrations to examples discoverable in England.

Can any reader of ANTIQUES contribute to the meager store of information at present available on the state of the metric arts in early America?

198. J. C. M., *New Jersey*, sends a drawing of a pair of cupped hands similar to those discussed in ANTIQUES for July and September, 1924, (Vol. V, pp. 40, 152.) This example bears a spread eagle as a mark, together with the words "Ironstone china, W. S. Jr. & A. Co."

The mark "W. S. Jun. & Co." occurs as that of the successors of W. Smith, who produced the so-called "Wedgewood" ware. It is conceivable that the additional initial "A," together with the use of the words "ironstone china," implies some alliance between this firm and that of Ashworth, who bought the works of Mason's Ironstone China in 1859. The usual reference works do not, however, confirm this theory. Who can help here?

199. N. R. G., *Oklahoma*, has a pitcher of creamy white ware decorated with birds and flowers in blue. This piece bears a mark, "Grosvenor: late Mayers," and two registry numbers, one impressed, the other raised.

The horizontal English registry mark did not come into use until 1883, so that this piece must have been made after that date. One of the numbers used refers to the object itself, the other to the design used in decoration.

No information regarding the firm of Grosvenor is at hand. Who can help here?



Lowestoft set, 47 pieces, blue armorial design, blue border with gold star

Silver Lustre, Queen Anne tea sets, Historical Blue Pink Lustre tea sets, Copper Lustre, Lowestoft Vase. Silver resist, Alabaster, Dresden and Empire vases

F. NOBLE CO. 126 LEXINGTON AVE. (Near 28th St.)
NEW YORK CITY
Established 30 Years. Telephone, 2304 Madison Square

FOR SALE

REMODELLED white colonial house of 9 rooms, very large, all improvements, with less than 2 acres of beautiful and well kept grounds, gardens, shrubbery, flowers and old stately trees, garage, and other out-buildings, located directly on the Boston Post Road between Stamford and Norwalk. Would make an ideal place for *antique shoppe*, inn, or private residence. Attractive terms and immediate occupancy.

Write to owner, Box 86, Cos Cob, CONNECTICUT

Early American Furniture

MAHOGANY TIP AND TURN TABLE \$45.00

MAHOGANY CHEST OF DRAWERS 125.00
with original brasses

MAHOGANY DROP-LEAF TABLE 75.00
with reeded legs

Above pieces refinished and guaranteed genuine
Prices include crating

Also have several 6 leg TABLES in curly maple or cherry, BUREAUS in mahogany, cherry or maple, and small Book CASE in cherry and curly maple.

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Early American Furniture:
always on view, a diversified,
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Valuable Stamps

IN searching for antiques do not neglect stamps. Recently in Philadelphia several thousand dollars worth were found unexpectedly. Old stamps should be kept on the original covers. Almost anything before 1870 is worth keeping. I buy large and small lots, entire collections or single rare copies. Write me what you have or send by mail insured and the best cash offer will be submitted.

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MRS. JOHN D. HUGHES

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ANTIQUES

New England Antiques

Pine : Maple : Cherry : Birch : Mahogany

Hooked Rugs and Hand-Woven Stuffs, Wooden Ware, Glass, China, Pewter, Brass, Copper, Iron, Pottery

Specials: A KNICKERBOCKER KAS, similar to one pictured on page 148, of Nutting's *Pilgrim Century*, 1st edition; Pilgrim slat-back chairs (4 slats) and 5-slat banister-back arm chair of ash and maple wood.

Basement Kitchen

WORCESTER BROS. CO.

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200. W. C. K., *Ohio*, wishes to complete the history of a secretary desk in the style of Hepplewhite which he has recently acquired. This piece, which is inlaid with satinwood, holly and ebony, was bought by William Shove, a merchant of Charlestown, Massachusetts, at the time of his marriage in 1806. His great-granddaughter, who sold it to the present owner, was able to supply the history of the piece, with the single exception of the name of the dealer from whom it was originally purchased in Charlestown. Family tradition had it that this dealer's first name was Archelaus.

Can anyone supply the missing surname?

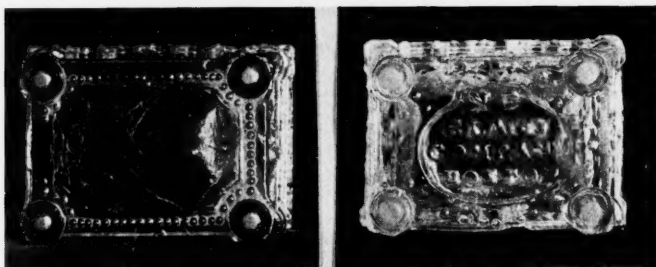
203. C. T. McC., *Texas*, sends a drawing of a bottle which she picked up recently in an old "smoke house." The bottle is of greenish glass, hexagonal, very heavy and "resembles nothing so much as a series of Gothic arches." Apparently this is a pickle bottle, made somewhere in the neighborhood of 1850 and of the type frequently met with.

204. M. S. S., *New York*, wishes to identify the following items:

(1) Green glass salt (illustrated) with "Jersey Glass Company, N. N. York," stamped on the bottom.

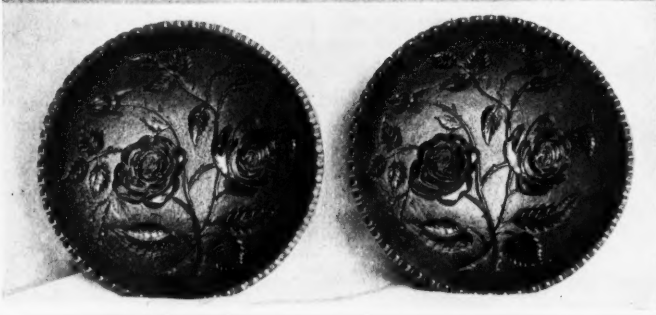
About the Jersey Glass Company no information is at present available. It has been suggested that possibly this concern may have sold glass manufactured for it elsewhere. Who can help here?

(2) Clear glass salt (illustrated) with "N. E. Glass Company, Boston," stamped on the bottom.



The New England Glass Company, founded in 1817, was in operation in East Cambridge, Massachusetts, for seventy years following that date. Five hundred hands are said to have been employed there in 1852, and a great variety of objects was produced. Pieces bearing the name or initials of the concern are accordingly not infrequently met with.

(3) Pair of amber glass deep dishes, with rose sprays in raised decoration both inside and out (illustrated). The background is



stippled and somewhat iridescent. The sprays appear to be of copper lustre. Diameter of dishes, $7\frac{1}{2}$ inches; depth, $3\frac{1}{2}$ inches.

These pieces are quite modern and possess no quality of rarity.

(4) A plate, 9 inches in diameter, with an all over decoration of thistles. The glass is somewhat iridescent, has a waxy look, and is very smooth to the touch.

This seems very possibly to be foreign glass, according to the authority of George S. McKearin.

(5) Bowl of light green glass, with pontil mark, and sheared edge. It is full of tiny air bubbles, is very light in weight and exceedingly brilliant. It has waves running up and down, not spirally. The owner enquires whether this might be Stiegel, or what?

The piece is probably neither of great age nor of determinable source, according to the authority quoted above.

(6) Pair of small dark wooden cups, $3\frac{1}{2}$ inches high, 3 inches across top (illustrated). These are said to have been given as



toys to a little girl about seventy-five years ago, but they were not new then. The question is raised whether they could be wooden salts.

No information is available about these pieces. Seventy-five years would seem to be a sufficient age to assign to them.

Answers

Readers of this column may often know some facts about the questions asked which are unavailable to the Editor. In such cases it is hoped that they will share their information with those less fortunate by writing full particulars to the Queries Editor.

165. M. S., *New York*, (November, 1924, *ANTIQUES*, Vol. VI, p. 267.)

To Edwin B. Worthen, Curator of the Lexington Historical Society, the Editor is indebted for the following information about Burr and Chittenden, Lexington clockmakers.

This firm started business in 1831 in the famous Jonathan Harrington House, which faces Lexington Common. They continued with considerable success in this location for a little over five years, and with varying prosperity in other locations for a few years more. Their clocks were all of wood, with wooden works, and were of the type which is intended to hang on the wall.

This and other material on clockmaking in Lexington appears in the *Proceedings* of the Lexington Historical Society for 1903, in a paper read by Miss Elizabeth W. Harrington.

170. A. N., *Massachusetts* (November, 1924, *ANTIQUES*, Vol. VI, p. 267.)

Robert Fridenberg of New York answers as follows the questions about Jones and Newman, lithographers, and about J. M. Butler's establishment.

Jones and Newman flourished in New York City in 1848 and later. In that year, with J. S. Ewbank, they issued what is undoubtedly their most valuable (from present day standards), publication. This was the *Illuminated Pictorial Directory of New York*, oblong, small quarto, twenty-four double plates in four parts, at twenty-five cents each, of Broadway from the Battery to about Reade Street. It "exhibits a continued series of Colored Elevations of all the Dwellings, Stores and Public Buildings fronting on the principal streets, beginning with Broadway, the chief of all." This has become very scarce and is now quite valuable. Most of this firm's issues were in lithographic form.

J. M. Butler was a Philadelphia printer and publisher who employed contemporary engravers, in the late forties and early fifties, without giving them credit, most of his issues bearing only "from J. M. Butler's establishment." Little from his press has serious commercial value at present.

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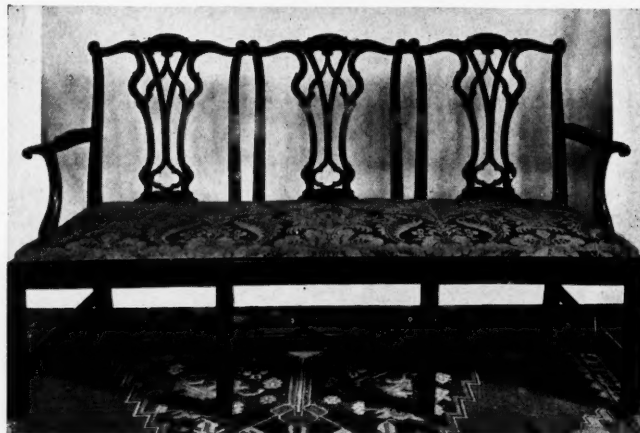
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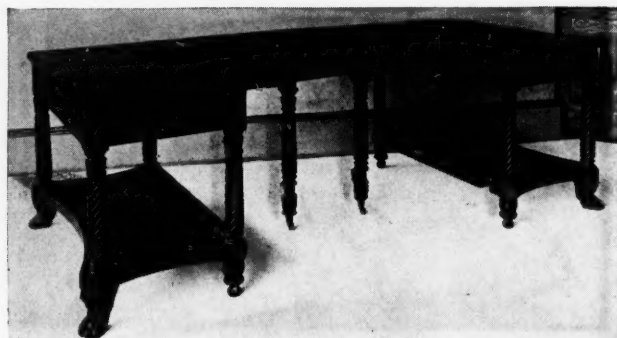
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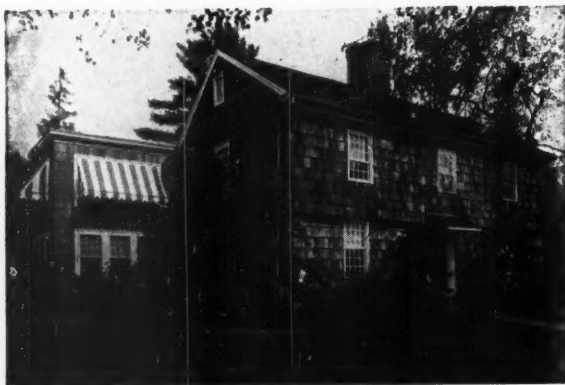
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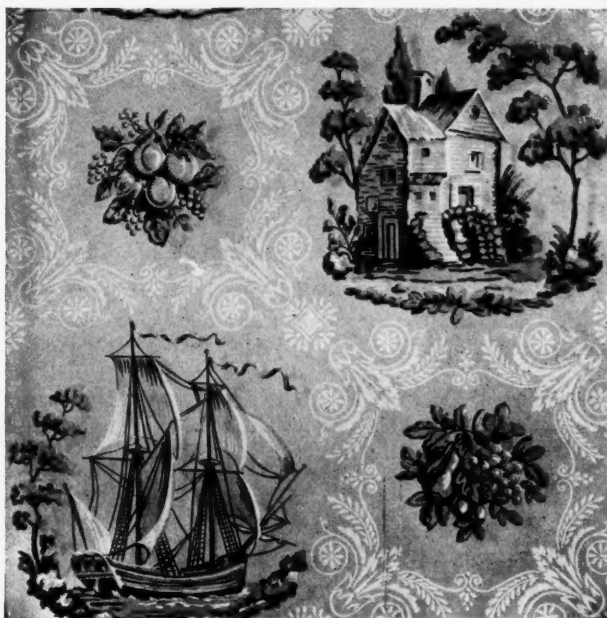
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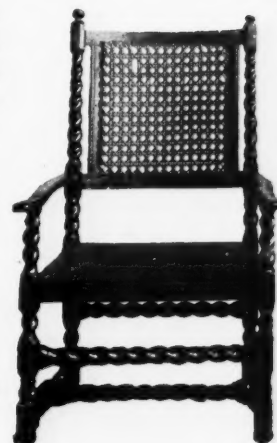
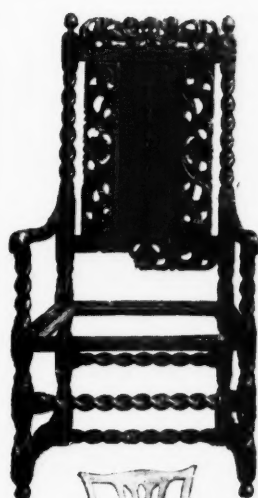


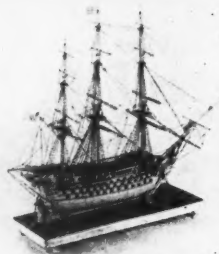
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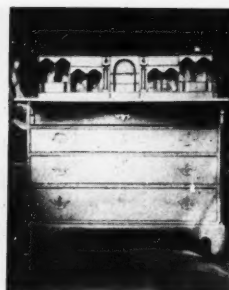
10 minutes from Liverpool
20 minutes from Chester





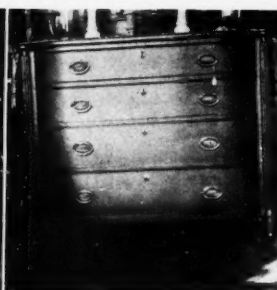
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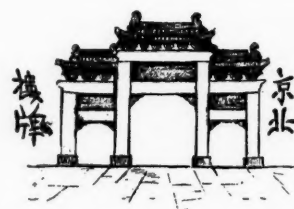
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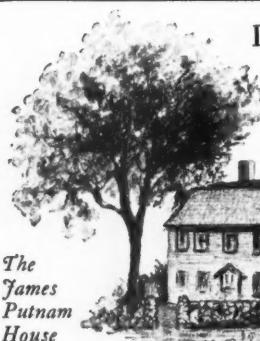
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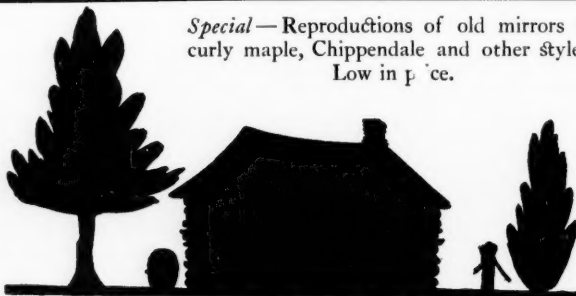
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The seacoast towns were the earliest, and, because of world trade, the richest in the American Colonies. Here, from the overflowing family reservoirs of the past, continues a steady, if not abundant, flow of fine heirlooms into the markets of the present. This, in part, accounts for our ability to offer, at all times, antiques of unusual interest; at many times, antiques of rare distinction.

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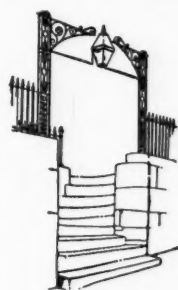
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If you are interested in purchasing anything special let
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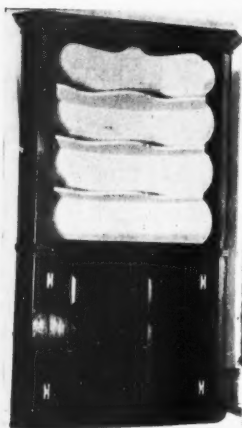
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with round back, panelled doors, scalloped shelves and dentil moulding. Ready for use.

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A FINE field bed, a four-drawer carved bureau, a dainty washstand, a handsome mirror, a bedside stand, a pair of side chairs, a rare high-back rocking chair with scroll arms—a fine group of guaranteed quality, \$450.

Also—a three-piece set of old Duchess point lace, \$50, a Waterford Irish wine decanter of unusual pattern (no stopper) and a pair of Waterford wine glasses, \$35 the set; a Georgian clawfoot, columned mahogany sideboard, back has carved shell in center with pineapple and acanthus leaves—length 4' 7"—\$300.

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CHESHIRE, CONNECTICUT

Featuring this month: pair Duncan Phyfe card tables, beautifully carved and in fine condition; set 6 Windsor chairs; cherry chest-on-chest with fan drawer at top.

Correspondence Invited

TREASURE HOUSE

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Offers for this month:

Pair of tall, glass paper weights; two interesting half ship models in box frames; a pine gateleg table with nicely tapered legs and slender stretchers; lustre pitchers; Sandwich glass.

Sidney K. Powell

Worth Waiting for

My shop will be closed for the winter months while I replenish my stock. When I reopen in the spring I shall have some choice antiques to offer my clients.

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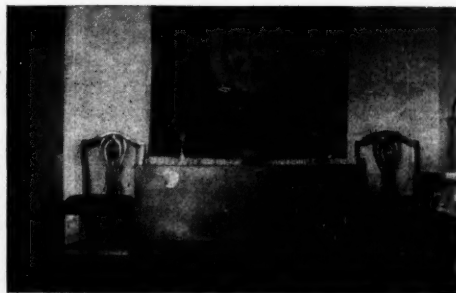
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WINDSOR TABLE, top 4 ft. 6 in. long, 2 ft. 6 in. wide, all original; four nine-spindle WINDSOR SIDE CHAIRS, all in fine condition; PANELLED PINE CHEST with pumpkin feet; 8-legged WALNUT DINING TABLE; DUNCAN PHYFE SEWING TABLE; also variety of white and colored SANDWICH GLASS, etc.



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Period Furnishings

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AN Encyclopedia of Furniture, Furnishings, Decorations. Contains 2,731 illustrations, 266 pages, size 9¼ x 12; 112 fabric illustrations covering all periods; 360 illustrations of chairs alone; 800 of carvings, design details, table tops, chair legs, etc.; 800 design motifs of furniture, walls and ceilings, also 65 interiors. 1922 edition, \$7.50 postpaid.

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Masterpieces of Combined Art and Craftsmanship

ONE of Stowell's Hall Clocks is a great addition to the beauty of the furnishings of a home. Our high-grade modern hall clocks will last to become family heirlooms. These stately chiming clocks with wonderful dials have all other unique features of the antiques with modern exactness and dependability.

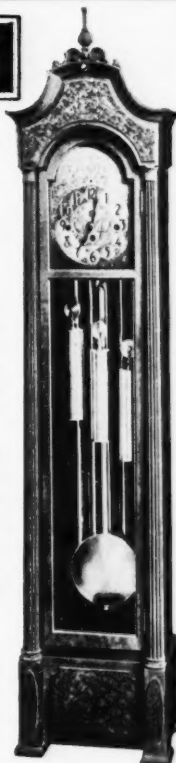
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Offers this Month WHALING LOG BOOKS

Perhaps some ancestor of yours sailed on the voyage

SHIPS—*Joseph Meigs*, 1850-1854; *Rousseau*, 1837-1840; also abstract of *Brig Vesta*, 1841-1842; *Julian*, 1858-1860; *Californie*, 1845-1848; *Herald*, 1834-1835; also ship *Pocahontas*, 1835-1836; *Addison*, 1841-1845; *Montpelier*, 1844-1847; *Navy*, 1851-1855; *Commodore Decatur*, 1833-1835; *Ohio Packet*, 1849-1850.

BARKS—*Hesper*, 1841-1844; *E. Corning*, 1866-1869; *Sappho*, 1866-1870; *Nautilus*, 1874-1877; also abstract of *Bk. James Allen*, 1877-1881; *Mattapoisett*, 1871-1872; also brig *F. H. Moore*, 1873-1874; *Sunbeam*, 1868-1871; *George & Mary*, 1852-1855; *Pioneer*, 1875-1876; *Sappho*, 1863-1868; *Pioneer*, 1875-1877; *Cossack*, 1857-1861.

SPECIALS!—Historical Staffordshire Plate in brown—Hartford, Conn. Historical Staffordshire Plate in blue—Landing Gen'l Lafayette. Collection of Civil War Envelopes, 787 in lot.

IMPORTANT NOTICE!—My shop is so crowded that I am seeking a few reliable dealers who will accept shipment of small articles in glass, china, etc., on consignment. W. W. BENNETT, Proprietor

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Lexington Road, and
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OFFERS THIS MONTH

A Pair of Sheraton Hitchcock chairs with original rush seats; a banister-back armchair with new seat—perfect condition; a four-slat side chair with new seat, ready to refinish; maple table with rope legs and round top; a pair of pewter candlesticks; one pair brass candlesticks, and many other articles of interest to collectors.

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CONTAINS a completely revised list of American clock-makers with dates and available biographical material; a condensed list of English clock-makers, including all major names; a clear-cut résumé of the history of clock-making, 250 illustrations of clocks, American and foreign, described and dated. Beautifully printed and substantially bound, it is a pictorial guide to old clocks that has no counterpart.

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THE CLEARING HOUSE

Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this re-

sponsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

Rates: Clearing House advertisements must be paid for when submitted. Rates, ten cents per word for each insertion; minimum charge, \$2.00. Count each word, initial, or whole number as a word, complete name as one word and complete address as one word. Where requested ANTIQUES will prepare copy. Copy must be in by the 15th of the month.

In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

WANTED

SANDUSKY PLATTER in good condition. State price and description. Private collector. Mrs. L. E. WAGNER, 111 E. Monroe Street, Sandusky, Ohio.

PEWTER PLATES in good condition, unmarked, any size. No 532.

GRANDFATHER'S CLOCK, works brass; dial, weights, pendulum complete in running order. State size dial, condition and price. J. M. FISKE, 63 Washington Street, East Orange, N. J.

AMERICAN MARKED PEWTER FLAGONS, tankards, porringers and deep bowls; also claw and ball foot shell carved lowboy with original brasses. Private collector, C. KAUFMANN, 244 Prospect Street, Nutley, N. J.

MAHOGANY BONNET-TOP HIGHBOY or chest-on-chest. ALICE BROWN, Shelburne Falls, Mass.

COLORED PRINTS by N. Currier or Currier & Ives. State size, condition and price. FRANCES EGGLESTON, Oswego, N. Y.

GLASS REFLECTOR BOTTLES; unusual early lamps and sconces. Send description, photographs and price. No. 521.

ANTIQUÉ PIPE BOX; carved spoon rack; skewer holder; old chintz; wire and brass fenders; butter stampers, 4½ inches diameter; pewter coffee pot, large bulbous body. State price. Box 7, Woodbury, Long Island.

LOWESTOFT, ship, New York State coat of arms and Masonic. Will pay highest price. EDWARD CROWNSHIELD, 807 Fifth Avenue, New York City.

HISTORIC FLASKS. I am interested in collecting historic flasks and would be glad to have them offered to me. G. D. ARTHUR, 12 East 44th Street, New York City.

OLD FASHIONED COVERLET, red and white, hand-woven. ALICE BROWN, Shelburne Falls, Mass.

WILL PAY FIFTY CENTS for copy of ANTIQUES for October 1924 (Volume 6 Number 4). No. 539.

OLD COINS; large free catalogue of coins for sale. Catalogue, quoting prices paid, sent on receipt of 10 cents. WILLIAM HESSELEIN, 101 Tremont Street, Boston, Mass.

GINGER JARS, about eight by nine inches, no smaller. Mrs. F. L. GOODWIN, 4005 Greenway, Baltimore, Md.

SEND FOR LIST of certain books, almanacs, pamphlets, autographs, stamps, prints, etc., wanted by a collector. W. H. HILL, Fort Edward, N. Y.

GLASS FLASKS; I want to buy early American bottles and historical flasks. It is decidedly to your advantage to communicate with me before selling. Will also buy tin sconces, Bennington pottery and blown contact three-mould glass, not the late pressed three-mould. GEORGE S. McKEARIN, Hoosick Falls, N. Y.

EARLY AMERICAN FURNITURE; pewter, glass, samplers, needlework, portraits, prints. Anything antique. KATHERINE WILLIS, 272 Hillside Avenue, Jamaica, N. Y.

PAMPHLETS AND BOOKS relating to Indians, California, Western States, the American Revolution, Travels; also printed single sheets, old newspapers; almanacs; primers, etc., wanted; cash by return mail. CHARLES F. HEARTMAN, Metuchen, New Jersey.

COLLECTOR wants historical glass flasks, colored prints, tin chandeliers, sconces and unusual early lamps and lighting fixtures for which good prices will be paid. Send descriptions and prices and if possible, drawings or photographs. No. 508.

STAMPS, United States and foreign; stamps on original envelopes; collections. F. E. ARWOOD 683 Atlantic Avenue, Boston, Mass.

ANTIQUÉ OR ORNATE WATCHES AND CLOCKS; will buy collection complete, or individual specimens for cash. EDGAR L. NOCK, 32 Broadway, Providence, R. I.

THREE OR FOUR COMPARTMENT SO-CALLED FRENCH LIQUEUR FLASK. Must be perfect. Send photograph or drawings and price. No. 540.

PRINTS. *Perry's Expedition to Japan*, by E. BROWN, Jr., Fulton Street, New York. Send price and description. No. 541.

FOR SALE

MY ANTIQUE FURNISHINGS are for sale. Collectors and interior decorators are invited. Seen by appointment only. Telephone Riverside 1744 Mrs. MARGARET W. CHAPMAN, 255 West 92nd St., New York City.

SIX COFFIN SPOONS; six tea spoons (shell B. B. mark); four large table spoons; tongs, B B mark; Stiegel flip, large; samplers; glass; pine chest, 2 drawers; mahogany table, clover leaf carved legs. Many other things. No. 529.

WHALING lithograph by N. Currier, subject *Laying On; American Homestead-Summer* by Currier & Ives; *Pirate's Own Book*; tin lamps. No. 530.

PEWTER JUG, plate, mug, \$10 each; tin 12 candle mould; miner's lamp, \$3.50 each; 18th century, needlework, lacquer Prie-Dieu chair with French cut-velvet, \$60; Sheffield plate cake-basket. Photographs. GUY DYMOND, 122 Collier Street, Toronto, Canada.

GRANDFATHER CLOCK, good condition, cherry case, face decorated, brass hands and alarm dial. Keeps good time. Price \$200.00 FRANK E. GROSSHANS, Box 407, East Liverpool, Ohio.

LANDING OF LAFAYETTE PLATTER by Clews. Perfect condition. No. 535.

COLLECTION OF CUP-PLATES, about 130 in the lot, *Henry Clay*, conventional, etc. Will sell reasonably. This will make good stock for a summer shop. Write for list and price. PROVIDENCE ANTIQUE COMPANY, 739 Westminster Street, Providence, R. I.

ANTIQUÉ BUSINESS of six years standing. The reasons why you might want it: it is a pretty, very old, small house with an acre of ground, on the shore road between New York and Boston; it has electric light and hot and cold water; it would make a delightful home for a small family and there is ready made a good antique and tea house

business. The reason I am anxious to sell is that I am obliged to live in another part of the country. I will gladly give terms and information to any inquirers. Box 533.

CONNECTICUT EARLY CANDLE STAND, round top, 15 inches across. Small five inch drawer, brass knobs; each end pulls out either side. Shown by appointment, New York. No. 524.

NORTON & FENTON JUG; haymaker's jug; Bergholtz jug; Zanesville; English Rockingham; old Meissen; Apostles; Copeland; Mason's; Wedgwood; Liverpool; Parian; Soldiers (Civil War); monkey design and many other rare pitchers. Collection Sandwich, Stiegel salts; Sandwich overlay lamp and oblong dish; three unusually fine paperweights; small collection wine glasses (several pairs), one hop and barley design, glass tear, hemmed foot; Staffordshire dog with basket; and other Staffordshire pieces; Washington, Lafayette Liverpool mug. Mrs. SNOW, 508 Franklin Street, Buffalo, New York.

COLONIAL GILT MIRROR, seventeen acorns and rich bas-relief designs on cornice. Height, 42 inches, original glass; painted glass panel top, gold eagle, festoon of flowers, pendent roses. Similar to famous Bigelow collection. No. 525.

MAPLE FIELD BED, tester frame, two foot posts gracefully carved, excellent condition, \$100; pair Queen Anne Spanish foot chairs, maple painted black, \$160; maple Chippendale side chair, stained mahogany, \$60; curly maple Sheraton bureau, slender legs, just refinished, \$150; high arrow-back maple rocker, stained mahogany, perfect, \$50; small curly maple drop leaf table, needs refinishing, \$35; real bronze Chinese temple lamp, wired for electricity, handsome, \$60; Sheraton two-part dining room table, drop leaf centre; seats 12; excellent condition, \$250; 4 piece tea set, one mended, others perfect, Castleford ware, \$60; Meriden Britannia coffee urn, graceful design, \$25; pair beautiful inlaid mahogany urn knife boxes, perfect, \$450; modern ship model, wooden sails, very decorative, \$75; elaborately carved 39 x 36 inch Chinese mirror with Oriental figures painted on glass panels, brought from China about 1825, \$250; photographs available; crating and transportation extra. Mrs. W. E. HOWE, 56 Keene Street, Providence, R. I., Telephone Angell 1585 R.

OLD SILVER SUGAR AND CREAMER, marked "G. Baker." Sugar, 7 inches with acorn top; creamer 6 inches, fine condition. Price, \$125. PROVIDENCE ANTIQUE COMPANY, 138 Westminster Street, Providence, R. I.

AT REASONABLE PRICE, mahogany child's bureau, 13 inches high, 6½ inches wide. No. 536.

FOUR PAIR SIXTEEN-INCH HINGES from century-old house, \$10, pair; Hoadley grandfather clock, excellent timekeeper, \$75; solid mahogany drop-leaf table, Sheraton style, \$90; pine dressing table, original stencilling, \$30. H. W. MANN, 53 Court St., Auburn, Maine.

TRENCHER TABLE, Pennsylvania German duck foot, walnut, 9 feet long, 3 feet wide, 3 drawers, brasses and condition original, \$200; low walnut slope desk can be used as is, \$150. Photographs on request. J. C. SALTZGIVER, 223 N. Second Street, Harrisburg, Penn.

ITALIAN THREE-QUARTER SIZE BED, walnut, old except side slats, \$125; Adams grate, medium size, \$100; painted Italian screen, four feet, \$50; painted old tray, \$50; silver plated candelabra; ginger jar, oil lamp; mahogany bureau, Colonial; Empire fire screen; small English painting on wood. Mrs. EDWARD F. COWARD, 64 East 90th St., New York City.

LOW POST AND SPINDLE BEDS; whale oil lamps; coverlets; four Sheraton chairs, about 1800; tin lanterns; fancy mirrors; Currier & Ives prints; Bunker Hill cup plate. TESSIE LOU HAYES, 465 Jefferson St., Milwaukee, Wisconsin.

CUP-PLATES, unusually fine thistle, also rare historical and conventional designs for large collections. For new collectors many bargains. No. 526.

BRASS ANDIRONS, shovel and tongs, \$35; blue and white covered tureen, \$10. All in good condition. Mrs. H. L. DUNHAM, 58 W. Housatonic St., Pittsfield, Massachusetts.

MINIATURES ON IVORY. A collection of nine. Price, \$135; photographs sent. PROVIDENCE ANTIQUE CO., 138 Westminster St., Providence, R. I.

A COLLECTION OF PEWTER, marked and unmarked pieces; an early engraving of Lincoln, (without the beard); two choice small maple tables. Mrs. FOWLE, 6 Ware Hall, Cambridge, Mass. Tel. Univ. 2245 J.

FIVE PIECE BLUE TOILET BOTTLE SET; mercury glass comport; Chippendale mirrors, candlesticks, drop-leaf stands. Some choice mahogany, maple, pine. H. ANNIS SLATTER, Belmont, N. Y.

BEAUTIFUL TALL MAHOGANY POST BED with tester, well proportioned, rope design turning on posts, \$225; four gilt cornices, fifty inches long, can be altered to various lengths, \$50; an unusually fine astral lamp, thirty inches high, French gilt, frosted and cut globe, long prisms; Photographs on request. No. 538.

A FEW PIECES of marked American pewter and several pieces that are unmarked. No. 531.

PEWTER PORRINGER, first grade of rarity (Kerfoot); collector having duplicate will sell this four inch gem. Duplicates G. Lightner; R. Palethorp, Jr.; Samuel Pierce; Gersham Jones; Joseph Danforth; Samuel Danforth; D. Melville and other Americans; Samuel Hamlin's rare eagle marked porringer included. No. 522.

RARE ANTIQUES FOR SALE: Hepplewhite dining table with console ends; pair pineapple glass comports and other glass specimens; cherry corner cupboard and cherry blanket chest of unusually pretty lines; also pair of opaque blue and white dolphins. Everything authentic. No. 527.

TWO STIEGEL FLASKS in diamond diaper pattern; bluish aquamarine pitkin; rare Masonic flask; spirally fluted amber bottle with handle. No. 528.

FRAMED CASTLE GARDEN BONNET BOX PANEL; extra fine beaded bag, flowers, quaint figure woman; eagle salts; collector's pieces at low prices. No. 523.

RARE FLASKS; swirled bottles; cup-plates; lamps; dolphin dishes; Staffordshire; Rockingham dogs; lustre; pewter. M. JOSLIN, 50 Gordon Avenue, Dayton, Ohio.

PAIR OF ARM CHAIRS, 5 slat ladder back, rush bottom, painted black and decorated with a flower painting and gold stripe on each slat. These chairs are reproductions. Price \$20 each. Send for photograph. JOSEPH LACEY, 1034 Pine Street, Philadelphia, Penn.

CORNWALLIS LUSTRE PITCHER, perfect condition, pictures *Surrender of Yorktown*, *La Fayette*; brown base and top, yellow band. F. L. SUBLETT, Harrisonburg, Virginia.

SEVERAL PAIRS OF DOGS, different sizes and prices. Write for photographs. PROVIDENCE ANTIQUE COMPANY, 738 Westminster Street, Providence, R. I.

TWO HARVARD PLATES, blue, *University Hall*, "E. W. & S." No. 520.

TWO HITCHCOCK CHAIRS, RUSH SEATS, one curly maple, one pine; two Flemish oak chairs; cherry highboy top; curly maple bureau; tables; octagon "Eagle" glass dish; collection genuine glass candlesticks. Selling out. G. C. WALRAD, 105 South Melcher Street, Johnstown, N. Y.

THIRTY-FIVE CURRIER PRINTS, including several old New York views, sporting and American homestead views. No. 534.

MAHOGANY BUTLER'S DESK, claw feet; mahogany high posted sleigh bed; candlestands and sewing tables; butternut cupboard; spinet desk made from old melodeon; six legged drop leaf table, maple; old lamps; books; paper shades. THE MAPLES ANTIQUE SHOP, 490 Farmington Avenue, Hartford, Conn.

CLEARANCE SALE: February 3 to 7 inclusive. Valuable collection of antiques including many hooked rugs; exceptional values. THE OLD CANTEN, 51 Irving Place, New York City.

LARGE BLANKET CHEST with brass mountings; beautiful Paisley shawl, never been used; choice chest of drawers, curly maple and cherry; mahogany dressers; 4 and 5 slat back rockers. CRAWFORD STUDIO, 528 Main, Richmond, Indiana.

IN WALNUT: inlaid high chest of drawers; drop leaf web foot table; slant top desk; Dutch table. In mahogany: small Empire sideboard; Sheraton swell front bureau; pair footstools; candlestand. In maple: complete bed room set. In pine: rare corner cupboard and Gothic chest, both small; silver; Sheffield; lustre. *American Glassware*, by Edwin A. Barber, reprint, \$5.00. LOUISE BARBER MATHIOT, R. D. 2, West Chester, Penn.

STIEGEL BOTTLE, mulberry color, diamond daisy pattern, 4 3/4 inches high, round, excellent condition; Stiegel mug with handle, colored decoration, 5 7/8 inches; 2 plates 5 1/2 inches diameter; other glass; old furniture. L. H. CANDY, 135 N. Bellevue Avenue, Langhorne, Penn., near Lincoln Highway, 22 miles from Philadelphia, Bellphone 130J

FLEMISH CHAIR; large maple duck foot table; early Empire boudoir desk; *Bank of Philadelphia* plate; pair silver lustre cups and saucers. DOROTHY LOUISE BROWN, EDWARD GAGE BROWN, THE KETTLE AND CRANE, Boscawen, N. H.

OLD ANDIRONS; pair of Windsor stools, very fine; maple beds; old hand painted tin trays; Stiegel flip glasses; many pieces of fine Sandwich; brass preserving kettles; Zanesville and Jersey pottery and slip ware; Staffordshire figures; lamps; hooked rugs; shawls. Correspondence invited. THE HUMPTY DUMPTY SHOP, Arden, Delaware.

PAIR SMALL FRANKLIN STOVES; Phyfe sofa; oil portraits; three-mould decanter; pine hanging cupboard; pottery; pewter and other antique paraphernalia sold privately by ESTHER WALKER, 1819 De Lancey Place, Philadelphia, Penn. Write or telephone Spruce 2505, for appointment.

GLASS CUP-PLATES, *Victoria and Albert*, *Ringold*, *H. Clay* right, unlisted and colored historicals. Unusual floral and hearts. JOS. YAEGER, 1264 East Third Street, Cincinnati, Ohio.

RARE OLD TAPESTRY JAPANESE PRIEST ROBE; imperial porcelain; old Chinese tapestry mandarin robes; other important oriental art objects; beautiful old Venetian glass candelabra. Mrs. W. R. TOWNSEND, The James Putnam House, 42 Summer Street, Danvers, Mass.

OLD PINE BUREAU, original brasses, \$50; large mahogany bureau, original glass handles, posts roped, \$85; mahogany card table, legs roped and carved, very fine \$85. All three refinished, dull gloss. Mahogany bureau, original brasses, excellent condition, \$40; ladder backs; slipper Windsor; Boston rocker; old mirrors, etc. BLACKSMITH, East Woodstock, Conn.

PINK BRISTOL THREE PIECE TOILET SET, very handsome; snuffboxes; pair of vaseline Sandwich candlesticks; bell-flower comport and other glass. GRACE ADAMS LYMAN, 24 Lincoln Street, Watertown, Mass.

FOR RENT AS AN ANTIQUE SHOP, we have a large barn in connection with our successful Town and Country Clothes shop for women. Situation on Post Road is ideal, no antique shop in Bridgeport since discontinuing our own. Our large clientele could be easily diverted to such a shop. We should only care to consider a woman with considerable experience in handling antiques. Accommodations for living in house adjoining barn. OLGA R. WOODHULL, 1464 Fairfield Avenue, Bridgeport, Conn. Telephone, Noble 280.

SHERATON DESK BUREAU about 150 years old, inlaid with burly ash, curly maple drawers, mahogany case. Just refinished at cost of \$100. A beautiful piece, price \$450.00. JAMES J. O'HANLON, 1920 Holland Avenue, Utica, New York.

16TH AND 17TH CENTURY MAPS. Private collector wishes to dispose of part of his collection of 16th and 17th century maps of all European countries; many European cities and English counties. A few old American maps available. No dealers. Address A. E. ELLIOTT, 170 West 73rd Street, New York City.

BUFFALO ROBES. Two beautiful skins in wonderful condition, over 120 years old, Indian tanned. F. C. PETERS, Ardmore, Penn.

PINK LUSTRE TEA SET; large tavern table; solid mahogany bureau; chintz; Currier & Ives prints; maple tip table. J. H. MARBLE, 2 Salem Street, Haverhill, Mass.

MAHOGANY SHERATON SOFA, 6 leg, reeded. Original condition, \$300. No. 516.

FLASKS: violin, R. Knowles & Co., Wheeling, South Virginia. Many others not listed; paperweights; Stiegel and three-section mould glass. JOS. YAEGER, 1264 East Third Street, Cincinnati, Ohio.

OLD SILHOUETTES; early American distinguished men and women, framed, \$3 up; also paintings, Poe, Henry Clay and others; prints, miniatures; art objects. Inquiries invited. Miss MARIE RUSSELL, 51 East 59th Street, New York City.

COLORED PRINTS by N. Currier and by Currier & Ives. Rare copies as well as those of less value. FRANCES EGGLESTON, Oswego, N. Y.

RARE CHIPPENDALE MAHOGANY CABINET, eighty inches high, fifty-six inches wide; fret work on glass doors; cabriole legs, claw and ball feet, eight small drawers. THE CORNWELL SHOP, 147 West Fourth Street, New York, N. Y.

BONNET-TOP CHEST ON CHEST, ball and claw feet, original condition. Further information upon request. A. L. CURTIS, Harrington Park, New Jersey; on the main Teaneck Road, eight miles from Dyckman Ferry, two miles from Yonkers Ferry.

GLASSES PAINTED FOR BANJO CLOCKS. *Mount Vernon*, *Constitution* and *Guerriere*, *Boston State House*, *Perry's Victory*, etc. Old glasses repaired. B. TRUE, 10 Charles Street, Lexington, Mass.

HUNTER'S STIEGEL GLASS, \$75; Van Rensselaer's *Bottles*, \$10; collection of flasks. No. 517.

CURLY MAPLE MIRROR, 35 x 22 inches, exceptionally fine, \$75; Pembroke drop-leaf table, handsome mahogany, \$125; walnut tilt-top table, crows-nest, snake feet, \$40; French white marble mantle clock with eagle, Grecian ormolu, rare piece, \$125; pair red Bohemian heavy glass 14 inch vases, scalloped tops, cut drop crystals, \$37.50; pair fine Sandwich whale oil lamps, \$30; Betty lamps; pewter; tin; iron lamps; candlesticks; large lustre pitcher, \$25; pink lustre tea-set. Dealers welcome. KERNS ART SHOP, 1725 Arch Street, Philadelphia, Penn.

TWENTY SEVEN HISTORICAL CUP PLATES, for sale as a collection only. Mrs. E. H. CARLETON, Hanover, New Hampshire.

VICTORIA CUP-PLATE, 3 $\frac{3}{8}$ inches; wrought iron standing Betty lamp, 36 inches high; blue diamond Stiegel sugar bowl. Photographs on request. RICHARD NORRIS, Falls Schuylkill, Philadelphia, Penn.

ONE OF THE MOST ATTRACTIVE ANTIQUE SHOPS on Boston Post Road, house built 1660; five fireplaces; oak beams; pine paneling, well established business. T. T. WETMORE, Old Whittlesey House, Old Saybrook, Conn.

SET OF TWELVE OLD STEEL KNIVES and two tined forks with bone handles, perfect condition. No. 537.

FINE MAHOGANY AND STENCILLED CLOCK with wood works by Marsh, Gilbert and Company, reasonable; other clocks; large mahogany picture mirror with painting of Mt. Vernon, \$20; smaller ones; finest stencilling on clocks, chairs, etc., reasonable; signs. ROY VAIL, Warwick, N. Y.

WHITE HANDWOVEN BEDSPREAD, 150 years old; gilt China tea set; grandfather clock of pine; copper lustre tea set. No. 519.

VERY RARE ANTIQUE PICTURE NAILS with fancy crystal star center. The kind grandfather used, \$1.50 per dozen while they last. W. V. ABDILL, Titusville, N. J.

SET OF FOUR SILHOUETTES of ships in full sail, painted on glass and framed in small maple frames, outside measurement, 5 inches by 6 inches, \$3.00 each. JOSEPH LACEY, 1034 Pine St., Philadelphia, Penn.

1750 COLONIAL HOUSE, 8 rooms, on popular automobile route in Massachusetts college town. Suitable for antique shop or interesting residence. Modern appointments. No. 518.

COLLECTORS' GUIDE TO DEALERS

Below is the Collectors' Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$15 for a period of six months, \$24 for a year, total payable in advance. Contracts for less than six months are not accepted. Large announcements by dealers whose names are marked * will be found in the display column.

CONNECTICUT

*CHESHIRE: HERBERT F. KNOWLES, Cheshire St.

*EAST HAVEN: S. WOLF, 230 Main Street.

HARTFORD:

THE OLD MARK TWAIN MANSION, 351 Farmington Avenue. General line.

*MME. E. TOURISON, 29 Girard Avenue.

NEW HAVEN:

*MALLORY'S ANTIQUE SHOP, 1125 Chapel Street.

*THE SUNRISE SHOP, 148 York Street.

*NORWALK: D. A. BERNSTEIN, 205 Westport Avenue.

*PLAINVILLE: MORRIS BERRY, 80 E. Main Street.

STRATFORD:

*MRS. JOHN D. HUGHES, Broad Street, West.

*TREASURE HOUSE, 659 Ferry Boulevard.

WATERBURY: DAVID SACKS, 26 Abbott Avenue, Cabinetmaker. General line.

*WEST HAVEN: MARIE GOVIN ARMSTRONG, 277 Elm Street.

DELAWARE

*ARDEN: THE HUMPTY DUMPTY SHOP.

MAINE

BANGOR:

THE THREE GABLES, 204 Broadway. General line.

BREWER: NEW ENGLAND ANTIQUE SHOP, 24 State Street. General line.

*ROCKLAND: COBB & DAVIS.

MARYLAND

BALTIMORE:

JOHN G. MATTHEWS, 8 East Franklin Street. General line, interior decorator.

*THE OLD WALLPAPER HOUSE, 15 West Franklin Street.

MASSACHUSETTS

BOSTON:

*CHARLES S. ANDREWS, 32 Charles Street.

*BOSTON ANTIQUE SHOP, 59 Beacon Street.

*L. DAVID, 119 Charles Street. Hooked Rugs.

*A. L. FIRMIN, 34 Portland Street. Reproduction of old brasses.

*FLAYDERMAN & KAUFMAN, 68 Charles Street.

*GEORGE C. GEBELEIN, 79 Chestnut Street. Old silver.

*JORDAN MARSH CO., Washington Street.

*LOUIS JOSEPH, 381 Boylston Street.

*WILLIAM K. MACKEY CO., 7 Bosworth Street, Auctioneers and Appraisers.

*WM. B. MCCARTHY, 278B Tremont Street.

*OX BOW ANTIQUE SHOP, 130 Charles Street.

*I. SACK, 85 Charles Street.

*SEAVEY FARMHOUSE, Ward and Parker Streets.

*SHREVE, CRUMP & LOW, 147 Tremont Street.

*A. STOWELL & CO., 24 Winter Street. Jewelers and repairers of jewelry.

BRIDGEWATER: ELLA B. SPARRELL, 1085 Pleasant Street.

*BROOKLINE: H. SACKS & SONS, 62-64 Harvard Street.

CAMBRIDGE:

ANDERSON & RUFLE, 30 Boylston Street. Repairers and general line.

*WORCESTER BROS., 23 Brattle Street.

*CONCORD: THE CHEST, Lexington Road.

*DANVERS: THE JAMES PUTNAM HOUSE, Phoebe Caliga, 42 Summer Street.

*DORCHESTER: H. & G. BERKS, 13 $\frac{1}{2}$ Wollaston Terrace. Dial painting, etc.

*EAST MILTON: MRS. C. J. STEELE, 396 Adams Street.

FITCHBURG: THE ANTIQUE SHOP, 682 Main Street. General line.

*FRAMINGHAM: OLD AMERICA COMPANY. Books.

*HAVERHILL: W. B. SPAULDING, 17 Walnut St.

LONGMEADOW:

*E. C. HALL, 145 Longmeadow Street.

LOWELL:

BLUE HEN ANTIQUE SHOP, Harrison Street. General line.

LOUISE R. READER, 417 Westford Street. General line.

LYNNFIELD: COLONIAL TEA ROOM.

*NEW BEDFORD:

MRS. CLARK'S SHOP, 38-44 Water St. General line.

*THE COLONIAL SHOP, 22-24 North Water Street.

*PITTSFIELD: MISS LEONORA O'HERRON, 100 Wendell Avenue.

SALEM: THE WITCH HOUSE, Grace Atkinson. General line.

*SOUTH ACTON: THE ACTON ANTIQUE SHOP.

*SOUTH SUDBURY: GOULDING'S ANTIQUE SHOP.

*SPRINGFIELD: EDGAR E. MEAD, 167 Hancock Street.

*WARREN: C. E. COMINS.

*WAYLAND: KATHERINE LORING.

WEST MEDWAY: OLD PARISH HOUSE ANTIQUE SHOP, Main Street. General line.

MISSOURI

ST. JOSEPH: YE OLDE TYME SHOPPE, 1123 Jule Street. General line.

NEW HAMPSHIRE

DOVER: E. ANTON, Opposite Depot, 3d Street. General line.

FRANKLIN: WEBSTER PLACE ANTIQUE SHOP AND TEA ROOM, Daniel Webster Highway. General line.

KEENE: KEENE ANTIQUE SHOP. General line.

*LISBON: WHITE BIRCH ANTIQUE SHOP.

PORTSMOUTH:

J. L. COLEMAN, 217 Market Street. General line.

*E. A. WIGGIN, 350 State Street.

NEW JERSEY

CAMDEN: JAMES F. IANNI, 1777 Haddon Avenue. General line.

*EAST ORANGE: THE BLUE DOOR, 14 Prospect Street.

*FREEHOLD: J. B. KERFOOT.

*HADDONFIELD: THE ATTIC TREASURE SHOP of Haddonfield, 38 Haddon Ave.

HOPEWELL: WILMER MOORE, 18 West Broad Street. General line.

LIBERTY CORNER: BERYL N. DEMOTT, Valley's End Farm. General line.

MONTCLAIR: F. S. CAPOZZI, 663 Bloomfield Avenue. General line.

*MORRISTOWN: GEORGE DUY ROGERS, 150 South Street.

*PLAINFIELD: THORP'S ANTIQUE SHOPPE, 321 West Front Street.

SUMMIT: JOHN MORRISON CURTIS, HELEN PERRY CURTIS, 8 Franklin Place.

*TRENTON: H. M. REID, 27-29 North Warren Street. Auctioneers and Appraisers.

NEW YORK

*AMENIA: W. W. TIEDMAN.

*AUBURN: THE CRADLE ANTIQUE SHOP, Alice Licht, South Cayuga Street, Union Springs.

*AVON: J. PARKER MERVILLE.

*BROOKLYN: HARRY MARK, 749 Fulton Street.

BUFFALO: HALL'S ANTIQUE STUDIOS, 338 Elmwood Avenue. General line.

DUNDEE:

*LOG CABIN ANTIQUES.

*JEMIMA WILKINSON ANTIQUE SHOP.

*FLUSHING: FRED J. PETERS, 384-386 Broadway, Murray Hill.

*ITHACA: COLONIAL ANTIQUE STORE, 308 Stewart Avenue.

*JAMAICA: KATHARINE WILLIS, 272 Hillside Avenue.

NEW ROCHELLE:

*IDA J. KETCHEN, 112 Centre Avenue.

*DOROTHY O. SCHUBART, Inc., 651 Main Street.

NEW YORK CITY:

*THE AINSWORTH SHOPS, 13 East 8th Street.

*FRANCIS BANNERMAN SONS, 501 Broadway. Firearms.

*CLARKE'S ART GALLERIES, 42 E. 58th Street. Auctioneers and Appraisers.

*THE COLONY SHOPS, 397 Madison Avenue. HOME OF CHILDHOOD, 108 East 57th Street. Children's antiques.

*RENEWICK C. HURRY, 6 West 28th Street. Pictures and paintings.

*MARY LENT, 9 East Eighth Street.
 *JANE WHITE LONSDALE, 114 E. 40th Street.
 *H. A. & K. S. McKEARIN, 735 Madison Avenue.
 *J. HATFIELD MORTON, 229 E. 37th Street.
 *F. NOBLE & COMPANY, 126 Lexington Avenue.
 *FRED J. PETERS, 52 East 56th Street.
 *EDITH RAND, 161 West 72d Street.
 *THE ROSENBAUGH COMPANY, 273 Madison Ave.
 *HENRY SYMONS & Co., Inc., 730 Fifth Avenue.
 *THE 16 EAST 13th STREET ANTIQUE SHOP.
 *MAX WILLIAMS, 538 Madison Avenue. Prints and Ship Models.
 *NIAGARA FALLS: THE OAK TREE ANTIQUE STUDIO, Ruth DeWitt Knox, 4037 Lewiston Road.
 *PAINTED POST: ISABELLA P. IREDELL, Greenaway Lodge.
 PAWLING: MRS. ALBERT E. DODGE, North Main Street. General line.
 *PITTSFORD: RUTH WEBB LEE, 72 East Avenue.
 *PLEASANTVILLE: A. WILLIAMS, 56 Ossining Road.
 *PORT CHESTER: KATHARINE WILLIS, 321 Boston Post Road.
 POUGHKEEPSIE:
 WALTER & DRAPER, 103 Market Street. General line.
 *J. B. Sisson's Sons, 372 Main Street. Auctioneers and Appraisers.
 *WARSAW: J. CAHILL.

OHIO

CLEVELAND:
 GEORGE WILLIAM BIERCE, 8903 Euclid Avenue. General line.

HELEN DeFOREST SUTPHEN, 16001 Euclid Avenue. General line.
 EAST CLEVELAND: IONE AVERY WHITE, 15401 Richmond Place. General line.
 COLUMBUS: THE YEARS AGO SHOPPE, 67 N. Washington Avenue. General line.
 NEWARK: R. M. DAVIDSON, 58 Hudson Avenue. General line.

OREGON

PORTLAND:
 THE FRENCH SHOP, 410 Morrison Street. General line.
 MRS. WALTER H. RAYMOND, 705 Davis Street.

PENNSYLVANIA

ALLENTOWN: MR. and MRS. M. S. JACOBS, 1236 Walnut Street. General line.
 BETHLEHEM:
 A. H. RICE, 519 North New Street. General line.
 SCHUMM ANTIQUE SHOP, 451 Main Street. General line.
 DOYLESTOWN: MARY B. ATKINSON, 106 East State Street. General line.
 ERIE: RITTERS ANTIQUE SHOP, 328 East 9th Street. General line.
 MANHEIM: David B. MISSEMER. General line.
 MARIETTA: MRS. E. L. CORNMAN, 276 West Market Street.
 PENNSBURG (Montgomery County): A. J. PENNYPACKER, 601 Main Street. General line.
 PHILADELPHIA:
 JAMES CURRAN, 1625 Pine Street. General line.
 POOR HOUSE LANE ANTIQUE SHOP, Emma L. Middleton, 114 W. Rittenhouse Street, Germantown.

*MARTHA DeHAAS REEVES, 1026 Pine Street.
 *PHILADELPHIA ANTIQUE COMPANY, 7th and Chestnut Streets.
 *THE ROSENBAUGH COMPANY, 1320 Walnut Street.
 *ARTHUR J. SUSSELL, Spruce, cor. 18th Street.
 *POTTSTOWN: THE ANTIQUE SHOP OF MRS. M. B. COOKEROW, 265 King Street.
 *STRAFFORD: THE ANTONY WAYNE ANTIQUE & CURIO SHOP.
 WEST CHESTER: FRANCIS D. BRINTON, Oermead Farm. General line.
 YORK: BERGMAN ANTIQUE SHOP, 322 S. Duke Street. General line.
 ZIONSVILLE: DAVID C. HESTAND'S FARM, Lehigh County. General line.

RHODE ISLAND

*PAWTUCKET: G. R. S. KILLAM. Clock Parts.

VERMONT

*BELMONT: OLD CURIOSITY SHOP, E. E. White.
 MIDDLEBURY: GARDNER J. DUNCAN, 74 Main Street. General line.
 *WINDSOR: YE MIRROR INN.

VIRGINIA

*RICHMOND: J. K. BEARD.

WASHINGTON, D. C.

*MRS. CORDLEY: 812 17th Street, N. W.
 *GEORGE W. REYNOLDS, 1742 M Street, N. W.
 *THE OLD VIRGINIA SHOP, 816 Connecticut Avenue, N. W.

ENGLAND

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GRANDFATHER clock, brass works. Dark stained varnished pine case decorated. Dull green fan design each corner case near door. Door flush, moulding around edge. Flower scroll design across hood top and on center base panel. Three brasses on hood. Old moon dial. Odd hand. On hood fluted and carved column held by brass plates. Rope pilaster either side door. Brass insert each end pilaster. Six Windsor chairs, six straight rungs, legs worn short, backs somewhat broken. Small stand, tripod base, concave serpentine square top. Small shovel and tongs, small solid brass knob handles. Bayonet gun. Drop leaf swivel hipped leg table. Dutch feet sawed off. Gray paint over reddish wood. Pine top.

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A William and Mary Highboy

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